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MILAN



NEW
GUIDES
TO OLD
MASTERS

JOHN C. VAN DYKE

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NEW GUIDES TO OLD MASTERS

BY JOHN C. VAN DYKE

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THE ACADEMY, VENICE

THE BRERA, MILAN

POLDI-PEZZOLI MUSEUM, MILAN



Photograph by Brogi, Naples

POLLAJUOLO: PORTRAIT OF A WOMAN
The Poldi-Pezzoli Museum, Milan

NEW GUIDES TO OLD MASTERS

VENICE, MILAN

CRITICAL NOTES ON THE VENICE
ACADEMY, THE BRERA GALLERY,
THE POLDI-PEZZOLI MUSEUM

BY

JOHN C. VAN DYKE

AUTHOR OF "ART FOR ART'S SAKE," "THE MEANING OF PICTURES,"
"HISTORY OF PAINTING," "REMBRANDT AND
HIS SCHOOL," ETC.

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PREFACE TO THE SERIES

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THERE are numerous guide-books, catalogues, and histories of the European galleries, but, unfortunately for the gallery visitor, they are either wholly descriptive of obvious facts or they are historical and archæological about matters somewhat removed from art itself. In them the gist of a picture—its value or meaning as art—is usually passed over in silence. It seems that there is some need of a guide that shall say less about the well-worn saints and more about the man behind the paint-brush; that shall deal with pictures from the painter's point of view, rather than that of the ecclesiastic, the archæologist, or the literary romancer; that shall have some sense of proportion in the selection and criticism of pictures; that shall have a critical basis for discrimination between the good and the bad; and that shall, for these reasons, be of service to the travelling public as well as to the art student.

This series of guide-books attempts to meet these requirements. They deal only with the so-called "old masters." When the old masters came upon the scene, flourished, and ceased to exist may be determined by their spirit as well as by their dates. In Italy the tradition of the craft had been established before Giotto and was carried on by Benozzo, Botti-

celli, Raphael, Titian, Tintoretto, even down to Tiepolo in the eighteenth century. But the late men, the men of the Decadence, are not mentioned here because of their exaggerated sentiment, their inferior workmanship—in short, the decay of the tradition of the craft. In France the fifteenth-century primitives are considered, and also the sixteenth-century men, including Claude and Poussin; but the work of the Rigauds, Mignards, Coypels, Watteaus, and Bouchers seems of a distinctly modern spirit and does not belong here. This is equally true of all English painting from Hogarth to the present time. In Spain we stop with the School of Velasquez, in Germany and the Low Countries with the seventeenth-century men. The modern painters, down to the present day, so far as they are found in the public galleries of Europe, will perhaps form a separate guide-book, which by its very limitation to modern painting can be better treated by itself.

Only the best pictures among the old masters are chosen for comment. This does not mean, however, that only the great masterpieces have been considered. There are, for instance, notes upon some three hundred pictures in the Venice Academy, upon five hundred in the Uffizi Gallery, and some six hundred in the Louvre or the National Gallery, London. Other galleries are treated in the same proportion. But it has not been thought worth while to delve deeply into the paternity of pictures by third-rate primitives or

to give space to mediocre or ruined examples by even celebrated painters. The merits that now exist in a canvas, and can be seen by any intelligent observer, are the features insisted upon herein.

In giving the relative rank of pictures, a system of starring has been followed.

Mention without a star indicates a picture of merit, otherwise it would not have been selected from the given collection at all.

One star (*) means a picture of more than average importance, whether it be by a great or by a mediocre painter.

Two stars (**) indicates a work of high rank as art, quite regardless of its painter's name, and may be given to a picture attributed to a school or by a painter unknown.

Three stars (***) signifies a great masterpiece.

The length of each note and its general tenor will in most cases suggest the relative importance of the picture.

Catalogues of the galleries should be used in connection with these guide-books, for they contain much information not repeated here. The gallery catalogues are usually arranged alphabetically under the painters' names, although there are some of them that make reference by school, or room, or number, according to the hanging of the pictures in the gallery. But the place where the picture may be hung is constantly shifting; its number, too, may be subject to alteration with each new edition of the catalogue; but its painter's

name is perhaps less liable to change. An arrangement, therefore, by the painters' names placed alphabetically has been necessarily adopted in these guide-books. Usually the prefixes "de," "di," "van," and "von" have been disregarded in the arrangement of the names. And usually, also, the more familiar name of the artist is used—that is, Botticelli, not Filipepi; Correggio, not Allegri; Tintoretto, not Robusti. In practical use the student can ascertain from the picture-frame the name of the painter and turn to it alphabetically in this guide-book. In case the name has been recently changed, he can take the number from the frame and, by turning to the numerical index at the end of each volume, can ascertain the former name and thus the alphabetical place of the note about that particular picture.

The picture appears under the name or attribution given in the catalogue. If there is no catalogue, then the name on the frame is taken. But that does not necessarily mean that the name or attribution is accepted in the notes. Differences of view are given very frequently. It is important that we should know the painter of the picture before us. The question of attribution is very much in the air to-day, and considerable space is devoted to it not only in the General Introduction but in the notes themselves. Occasionally, however, the whole question of authorship is passed over in favour of the beauty of the picture itself. It is always the art of the picture we are seeking, more than its name, or pedigree, or commercial value.

Conciseness herein has been a necessity. These notes are suggestions for study or thought rather than complete statements about the pictures. Even the matter of an attribution is often dismissed in a sentence though it may have been thought over for weeks. If the student would go to the bottom of things he must read further and do some investigating on his own account. The lives of the painters, the history of the schools, the opinions of the connoisseurs may be read elsewhere. A bibliography, in the London volume, will suggest the best among the available books in both history and criticism.

The proper test of a guide-book is its use. These notes were written in the galleries and before the pictures. I have not trusted my memory about them, nor shall I trust the memory of that man who, from his easy chair, declares he knows the pictures by heart. The opinions and conclusions herein have not been lightly arrived at. Indeed, they are the result of more than thirty years' study of the European galleries. That they are often diametrically opposed to current views and beliefs should not be cause for dismissing them from consideration. Examine the pictures, guide-book in hand. That is the test to which I submit and which I exact.

Yet with this insistence made, one must still feel apologetic or at least sceptical about results. However accurate one would be as to fact, it is obviously impossible to handle so many titles, names, and numbers

without an occasional failure of the eye or a slip of the pen; and however frankly fair in criticism one may fancy himself, it is again impossible to formulate judgments on, say, ten thousand pictures without here and there committing blunders. These difficulties may be obviated in future editions. If opinions herein are found to be wrong, they will be edited out of the work just as quickly as errors of fact. The reach is toward a reliable guide though the grasp may fall short of full attainment.

It remains to be said that I am indebted to Mr. and Mrs. George B. McClellan for helpful suggestions regarding this series, and to Mr. Sydney Philip Noe not only for good counsel but for practical assistance in copying manuscript and reading proof.

JOHN C. VAN DYKE.

RUTGERS COLLEGE, 1914.

THE ACADEMY, VENICE

NOTE ON THE VENICE ACADEMY

VENICE, the one city of the world that cuts up into pictures at every turn of the gondola, has also a picturesque gallery. The old building of the Scuola di S. M. della Carità is not too well fitted to show the fine collection of pictures within it; in fact, there are rooms and corridors where old masters cluster in gloom and silence and high walls where pictures are hung almost too high to be advantageously seen; but in spite of that the Academy is an attractive place. The feeling of restfulness, so characteristic of Venice, pervades this gallery. One sinks into a comfortable seat (of which there are a plenty) and regards the pictures quietly, leisurely, and yet enthusiastically. The feeling is, perhaps, of more complete enjoyment here than elsewhere. We are in the mood and art means much to us. And the pictures one sees here are of a kind to breed enthusiasm. Venetian painting was the colour climax of the Renaissance—the very crest of the wave—and here is the best collection of Venetian pictures in existence. It came into existence as a collection in 1798 through a decree of Napoleon I, whereby the pictures taken from suppressed churches and monasteries were formed

into a municipal gallery and lodged in the present abiding-place. The collection has grown with the years until now it numbers over seven hundred examples.

The first room one enters is filled with the early work of the Muranese and Venetians. Here are some famous altar-pieces, some lovely decorative panels. On an easel in this room (in 1913) is a newly acquired Madonna and Child that is a wonder of colour because in its original skin or surface untouched by restoration, unharmed by repainting. On the walls are examples of Jacobello del Fiore, Michele Giambono, Lorenzo Veneziano. In the next room one comes directly before the Miracle of the Slave, the Adam and Eve, and the Death of Abel, three master works by Tintoretto of matchless beauty. Near them are the Tempest and the Finding of the Body of St. Mark with master works by Paolo Veronese taken from Venetian ceilings. The pictures in this small room would of themselves make the fame of almost any gallery.

In succeeding rooms are minor painters of Venice or the neighbouring provinces—Montagna, Diana, Pennacchi, Bissolo, Basaiti, Tiepolo, Cariani, Cima, with the superb Fisherman and the Ring picture by Paris Bordone. Then comes a long room with a high ceiling where one sees the great supper picture by Paolo Veronese with many other examples of Paolo or his school. Here, too, are more Tintoretto's with works of his school, a score of pictures by Bonifazio, again wonderful in their colouring, a fine Palma Vecchio, a supposed

Giorgione, Pordenone's masterpiece. Again there are corridors and small rooms given over to minor painters; then we enter the recently renovated and restored church with its fine windows and handsome chapels where are hung the Gentile Bellinis and the high altarpieces of Carpaccio, Bellini, Basaiti. These with the St. Ursula pictures of Carpaccio in a separate room splendidly reflect fifteenth-century Venetian life. They are all famous masterpieces. In the small rooms near by are many Madonna pictures by Giovanni Bellini, besides his well-known allegorical series, panels by Cima, Alvise Vivarini, Tura, Mantegna. Before you pass out of the final room you are brought face to face with the large Presentation by Titian resting in the place for which it was originally painted.

Of the seven hundred pictures in the gallery practically all of them are Venetian. The stray examples of Florentines or Umbrians, with the foreign painters seen here and there, seem to make no impression. It is a Venetian gallery. Its pictures have been rather badly used in the restoring room in days gone by, and at the present time some of the framing is atrocious, but the collection still outshines its defects and is a wonder and delight to the visitor.

The catalogue is in several languages but has small value in any of them. It is merely a finding list and its critical notes are not to be taken too seriously. The preface of it promises "a larger artistic and historical catalogue now in course of preparation." The promise

was made in 1903 and the catalogue has not yet appeared. In Venice everything moves slowly.

In addition to the Venice Academy the student should see the pictures in the Ducal Palace (no catalogue or numbers), though only a few of them are really very good; the pictures at the Frari, SS. Giovanni e Paolo, S. Rocco (both church and scuola), the Carmine (scuola), S. M. Formosa, S. Francesco della Vigna, Gesuati, S. Giorgio degli Schiavoni, S. Giovanni in Bragora, S. Giovanni Crisostomo, S. M. dell' Orto, Salute, S. Sebastiano, S. Zaccaria, Giovanelli Palace, Seminario, Palazzo Reale. They are all worth seeing. Excellent photographs are obtainable in the shops on S. Marco or in the first room of the Academy.

THE ACADEMY, VENICE

39. Basaiti, Marco. *Calling of the Sons of Zebedee.*

* Though Basaiti was a man of less talent than some of his contemporaries, in this Venice Academy he quite reaches up to the best of them. In the upright panel of the *Calling of the Sons of Zebedee* he handles a given space better than Bellini in No. 38 or Carpaccio in No. 44—both pictures in the same room. Practically the one problem confronted all three of the men, but Basaiti, perhaps, fares the best, thanks to his clever use of landscape. The figures are lifted up by painting the fishing-boats in the foreground. Thus the lower half of the picture is well filled while the upper space is given over to a most interesting town, water, and mountain view. Venetian art at this time produced nothing better in landscape than this. The mountains, hills, sky, city walls, water are all excellent. There have been some close observation and accurate drawing of nature here. Look at the rock formation at the left, for instance. The figures are a little formal in their repetition of the action of the hands at left and the legs at both left and right. The tallest figure of the three at the right is the finest in movement. There seem too many legs, but they are well drawn, and the feet strike the ground right. The robes are a little thin and brittle. The general colour scheme is rather fine. A boy is looking up in wonderment

from below. A fine example of Basaiti—possibly his masterpiece.

102. ——— *St. George and the Dragon.* The St. George is very good and the landscape has some strong features, but St. Sabra, the horse, the dragon, and all that are rather crude. It is in the style of Basaiti, and possibly by him, but an inferior work.
69. ——— *Agony in the Garden.* This picture with
 * The Calling of the Sons of Zebedee (No. 39) and the Marconi (No. 166), which is possibly a Basaiti, show this painter in a very favourable light. He comes out much stronger here than in any other gallery of Europe. As now placed, the fine landscape of the garden in this No. 69, with the praying figures and the sleeping soldiers, seems rather diminished in importance by the architectural framework, the foreground saints, and the lamp hanging from the top of the arch. These are none of them very well done, and though probably painted to supplement the original church setting of the altar-piece one now wishes them out of the picture. It is now a simple landscape with figures and looking at it through an arch does not seem to help it. The sky and landscape are very fine, the sleeping figures are well grouped and warm in colour, while the praying Christ is, perhaps, a little cold in colour. A defect in pigment is probably responsible for the flying angel being now caught inextricably in the branches of the dead tree. To be compared with No. 166 in the landscape, sky, figures, colours. Distorted by the frame being squared at the top.
108. ——— *Dead Christ with Two Angels.* A youthful, boyish, and beardless type of Christ very well

drawn and of handsome proportions. A similarly placed figure is shown in the Berlin Gallery (No. 23A), there attributed to Carpaccio but more likely by Basaiti or some Carpaccio-Basaiti imitator. A very good little panel. The charming angels are, perhaps, by another hand.

68. — *St. James and St. Anthony Abbot.* Two panels of an altar-piece now in frames squared at the top. They were originally framed for a round effect. They have good colour. Compare the saint at the right with the St. Jerome in the Basaiti, No. 107, for an obvious resemblance in type.
645. **Basaiti, Marco (attributed).** *Portrait of Venetian Noble.* An excellent little portrait quite worthy of Antonello da Messina to whom it was formerly ascribed. It is doubtful if Basaiti could do anything so really forceful and positive either in feeling or in drawing. It is a very determined head, square, resolute, full of purpose. The sharp contrast of light-and-shade on the white collar, the black cap and hair add to the force of it. The landscape and sky are just right, being neither overdone nor underdone. A small head but one of the best in the gallery.
100. **Bastiani, Lazzaro.** *Nativity.* The picture is formally arranged and with some emptiness notwithstanding the multitude of objects. The figures stand stiffly but not badly. The colour is fair. Notice also No. 104 above it.
561. — *Relic of the Cross Presented to the School of S. Giovanni Evangelista.* An attempt by a Venetian eclectic, following this time Gentile Bellini, to produce Gentile's effect of light and shadow in plein air but with a darker and less con-

vincing result. The architecture, grouping, and square framing of the space are similar to Bellini's work as is also the colour. The figures are not well drawn and are a little affected in poses. Much injured and repainted.

567. **Bellini, Gentile.** *Corpus Christi Procession in St. Mark's.* A picture of great interest both historically and artistically. It is the piazza of St. Mark's at Venice with the Church, the Ducal Palace, and the Campanile as they appeared in the fifteenth century. Notice that the houses then joined on to the side of the Campanile and that the clock-tower was non-existent. The mosaics in the arches over the doors of St. Mark's are now replaced by others of less value, with the exception of the one at the far left. The bronze bases of the flagstaffs are also absent. The procession is made up of ecclesiastics and Venetian nobles, some of them actual portraits. They are arranged in a square to emphasise the space of the piazza, with scattered groups on the interior of this square. The eye first catches the shrine under the baldacchino in the foreground, and then passes on to the golden mosaics of the Church, returns to the scattered figures, picks up the side buildings, recognises the Ducal Palace, strays along the rounded domes of the Church, and finally grasps at the lighted sky. Here is a notable instance of a picture being lighted entirely from the sky with no studio or arbitrary lighting apparent. The light is evidently from the far left, as you may see by the way it strikes the domes of the Church or the white figures in the foreground. Observe also that the buildings at the left of the piazza are in shadow; those at the right are in light though now somewhat dimly so.

Observe further that the figures in the piazza as they recede not only diminish in size, giving linear perspective, but that they also diminish in intensity of light (or colour), giving aerial perspective. Look at the Church and up at its domes and you will see not only that they have light from the sky but that they also have atmosphere about them. This light is remarkable in fifteenth-century Venetian art. It probably came to the painter through Gentile da Fabriano, the master of Gentile Bellini's father, and set a new pace in Venetian art. Thereafter painting was not merely a matter of figures with a landscape but also landscape with figures—landscape or townscape for its own sake and not merely as a decorative background for figures.

The colour in this picture is excellent in its lack of spottiness, its unity and harmony under one light and in one atmosphere. Look also at the picture for its types, costumes, and movement. It is not a rabble or mob of people but a very dignified and highly picturesque procession. The canvas has been much repainted, of course, and no doubt Gentile was helped in painting it by pupils. A famous picture, however, just as it stands.

568. ——— *Miracle of the Cross*. The catalogue furnishes the story. The picture is a true enough Venetian scene, not only in its types, costumes, and buildings, but in the water, sky, light, and air. Once more, as in No. 567, there is light directly from the sky, as you may see by the shadows on the left side and the sunlight on the right side. The pack of people at the left and across the bridge emphasise the canal space and frame the incident taking place in the water. Many of the people in the crowd, in the right foreground, and at the left

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side are portraits. The first figure kneeling in the line of kneeling figures is Caterina Cornaro—not the kneeling figure in front, which the catalogue leads you to infer is the queen. Attention to the incident in the water is focussed by the lines of the boats leading up to the swimming ecclesiastic with the relic of the cross. The swimming figures are amusing in the oddity of their actions. The water and the bridge, on the contrary, are very truly and realistically presented, as are also the buildings right and left, with their beautiful wall spaces, pointed windows, roofs, and chimney-pots. The picture is a fine piece of colour, seen under sunlight and shadow and through atmosphere, and with a right maintenance of values throughout. Perhaps all that has been helped a little by modern restoration. Look again at the fine portrait profiles at the right and the realistic water back of them. See also the note on No. 567.

563. * ——— *Healing by the Cross.* The catalogue will give you the story. The picture shows a fine piece of Venetian chapel architecture, with a very ornate altar in the centre of it. The figures are semi-portraits, but you will notice that they have no undue prominence and are only a part of the whole, mingling and blending as colour very well in their architectural setting. This is the same method of treatment applied to an interior that the two large pictures (Nos. 567 and 568) show as applied to landscape. All of the pictures are attempts at truth of light—the first two of open-air light (sunlight), this last one of interior light (shadowed light). And all of them have values, aerial perspective, atmosphere. Look at this picture for the light and air of a church chapel, and you have them.

The gilding and the colouring are still rich, though the picture has suffered much from restorations and repaintings.

38. **Bellini, Giovanni.** *Madonna, Child, and Six Saints.* The large altar-pieces in this room of the Assunta furnish excellent examples of the different ways the Venetians filled upright panels with figures. Bellini in this picture seems no better than Cima or Carpaccio near at hand. Almost all of his picture is in the lower part of the panel. Above the cross of the throne there is little but architectural ornament, which was meant to supplement the architecture of its original chapel framing. It was painted to give the illusion and the effect of an architectural niche. The figures are arranged in a balanced group with the Madonna slightly elevated. There is no great unity of interest in the group. Each is playing his part by himself. The Madonna is rather foolish in the face, St. Francis is making a dramatic appeal to the audience, the two nude saints seem conscious of their nudity, and the playing angels are looking up with some mild surprise. The colour is rich enough, but there is something wrong with it. The two nudes rather dominate the scheme and eclipse the other characters. It is not a satisfactory Bellini, though Mr. Ruskin declared it "one of the greatest pictures ever painted in Christendom." It has been injured. The student should go to S. Zaccaria, here in Venice, and see the late Bellini there, in a proper altar setting with appropriate architecture.

613. — *Madonna, Child, St. Catherine, and the Mag-*
 ** *dalen.* This is one of the famous Bellinis and quite deserves its fame. It is precise in the draw-

ing but freer than many of his early pictures, as it is also in the painting. The types are superb in their frankness, sincerity, and personal charm. The Madonna is, perhaps, less attractive than the others, but she is, nevertheless, one of Bellini's most charming women. How well the saints at the sides are given! Notice the lovely hair, eyes, and jewelled collar of the Magdalen and the beautiful cheek, neck, ear, and hair of the St. Catherine. The Child is the least interesting bit in the picture. The hands of St. Catherine and the Madonna are a little angular—not so well done as those of the Magdalen. The background is much darkened, and the robes are blistered in the shadows. A fine work.

610. ——— *Madonna, Child, St. George, and St. Paul.*

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This picture is clearer in the background and purer in the colour than No. 613; but, with the exception of the St. George, it has not the charm of type nor the depth of feeling shown in the latter picture. The St. George (possibly the donor of the picture) is very fine in his calm force and serene assurance of power. He is firmly and beautifully drawn in the eyes, nose, mouth, outline of the cheek; and the armour and helmet are convincingly painted. He is the precious morsel of the picture. The Madonna is less interesting, is a little long of neck, heavy in the brows, and mannered in the hands, but with a handsomely cowed head and satisfactory shadows about the face. The St. Paul at the left is well done. The colour of the picture, red banner and all, is excellent. The panel is cracked, and the Child and Madonna have been somewhat repainted.

596. ———*Madonna and Child*. At one time this must have been a picture of some charm, but it is now so bedaubed with restorations that it is little less than ruined. The catalogue says it has been “judiciously restored,” but look closely at the face and neck of the Madonna or at her hands with the obliterated finger-nails and wrecked modelling, and see if you agree with the statement. A certain sadness of feeling with prettiness of type and pose in the Madonna still remain, but that is about all. The white veil of the Madonna has almost disappeared, but the signature still shows brilliantly. The cleaning-room worthies generally manage to hold fast to a valuable signature.
87. ———*Head of Christ*. A rather fine head with an ecstatic expression. It is easily painted for an early picture. It is only part of a picture—possibly from some Transfiguration, as the catalogue suggests. Probably a workshop affair, but not negligible for that reason.
591. ———*Madonna and Child*. The catalogue states that the picture is “terribly repainted,” with which every one will agree. Bellini in his earlier manner may be under the repainting, but he is hardly recognisable. There is a trace of Paduan influence in the stone work at the back.
594. ———*Madonna and Child Blessing*. It is in the style of Bellini but has the look of the workshop rather than the master. Perhaps that is due to the repainting of the face and the hardening of the brows and nose. The landscape at the back is unusual.
612. ———*Madonna and Child*. It has the Bellini shadowed face and head-dress and is done with

some charm of handling and force of reality in the Child's head, as also in the landscape. The red cherubs seem to add little to the picture. Somewhat hurt by repainting but still attractive.

595. ——— *Allegories*. These five panels probably formed
* part of a wedding chest. They are rather brilliantly painted and charming in their movement but have never seemed very characteristic of Bellini. A close study of the panels, however, fails to disprove the signature of Bellini on the last one, but, on the other hand, is not conclusive of the panels being wholly by the master's brush. Possibly he was helped here by pupils. The first panel of Bacchus and Mars has a movement about the figures suggestive of a picture somewhat similar in subject in the Poldi-Pezzoli Museum at Milan (No. 686), there attributed to Cima. The figure in the car is excellent, with a fine head, wreath, and dish of fruit. The landscape background differs from any of the other panels of the series, though the children agree with those in the second panel. This second panel, said to represent Science, is perhaps the most pleasing of all. The motion forward of the boat is given by the round scroll on the stern, repeated larger in the round white sleeve, and carried forward by the arm to the still larger round of the globe in the centre. The hair of the seated figure, the landscape, and the sky have about them a suggestion of Mantegna. The children in the water are delightful in their play and action. The centre panel, representing Fortune, has Bellini's tree at the right, even to the dead branch at the bottom of it, as shown in the tree of the Madonna picture on the opposite wall (No. 596); but these features are also characteristic of Cima, as you

may see at the left of his large picture (No. 592) in the next room. Besides, the distant landscape in this Fortune panel is like Cima in its zigzagged road and its mountains. The fourth panel of Truth is the most puzzling of all. The children seem like Cima's, the shield and the background again suggest Mantegna, while the nude figure is neither Bellinesque nor Venetian though agreeing with the Bacchus in the first panel. The last panel is badly drawn in the legs, arms, and hands and is hurt in the hair, the shell, the sky. It is much repainted and does not tally well with the other panels though originally it probably matched the second one.

582. **Bellini, Jacopo.** *Madonna and Child.* A rather heavy type of the Madonna with a background of cherub heads. It is rich in colour with ornate haloes and gilded robes. In the original frame. Formerly in the Ducal Palace. Injured.
93. **Bissolo, Pier Francesco.** *Presentation in the Temple.* A good landscape, and with some brilliancy of colour, but the figures are hopelessly soft and sweet—including the donor, who in the life might be thought to have some tang of reality about him but here is as soft as the others.
94. ——— *Madonna, Child, and Saints.* It follows Bellini but at a respectable distance in the rear. The picture lacks force in the drawing, is wanting in bone structure, is devoid of sinew and fibre. Everything is softened, even the characterisations. The figures have probably yellowed through time, restoration, and varnish.
79. ——— *Coronation of St. Catherine.* Given with boneless, spineless people placed in a landscape

with just as little anatomy about it. Look at the cheap drawing and painting of the little feather-duster tree back of St. Catherine, or at the foliage on the hill at the right, or at the cardboard house or the hopeless sheep. That will be sufficient to give you the quality of the whole picture.

600. **Boccaccino, Boccaccio.** *Mystic Marriage of St. Catherine.* It is pretty in the details of dress pattern and brocade, in the types of women, in the landscape with the foliage spread like lace-work against the mountains and sky; but it lacks in the large quality of construction, drawing, colouring and has little originality of view. It is small, rather trivial art though it makes something of a display and is popular.
732. **Bonconsiglio, Giovanni.** *Madonna and Child.* A damaged fresco that still carries with it the suggestion of the fine, straightforward quality of the Renaissance painters of northern Italy. Though the Madonna and Child are rather material types there is an honest sentiment about them. The picture is very simply composed, fills its space well, and is a strong work all through. The drapery may be a little thin and papery, but this is not obtrusive. Notice the architecture.
602. — *Sts. Cosmo, Benedict, and Tecla.* Positive work with something of the hardness of Montagna and much of his virile colour about it. The picture may be by the master rather than Bonconsiglio the pupil. A forceful fragment, the remainder of an altar-piece destroyed by fire. Of course the signature did not burn but remained on this fragment intact and just in the right place

for the present-shaped canvas. These little incidents are often very odd.

281. **Bonifazio dei Pitati.** *Adoration of Magi.* All through this Venice Academy one meets with barbarities of framing in which the meaning of the painter is wilfully distorted and often nullified. The chief barbarity has been the squaring of round-topped altar-pieces and the piecing out of the top with black patches of canvas. This picture (No. 281) furnishes an illustration of a more varied and damaging framing than perhaps any of the others. The painter arranged the picture to fill two arch-topped panels. In the centre a heavy piece of gilt or perhaps marble reached half-way down the canvas. The painter made allowance for it, wanted it there. The panel to the right he filled with a high mountain landscape and the attendant train of the kings. In the foreground he placed the black king, in a gorgeous robe, evidently coming up to join the other kings in the right panel. The gold (or marble) frame pendant extending down was in the black king's way. It would be undignified for the king to stoop or attempt to crawl under it, so the painter devised the scheme of carrying the frame piece down to the ground by painting in the column, with the figure in red leaning against it, looking around it and in at the scene at the right. By that device the painter made it possible for the black king to enter the right panel by passing around in front of the column, in front of the gold or stone framing without bending or stooping. But now, with a triangle of black canvas on the picture instead of the gold or stone pendant extending down to the column, what becomes of the painter's cleverly thought-out invention? It is destroyed. The

clever placing of the figures is lost, the composition ruined. The two spaces were beautifully filled—the Madonna panel not less so than the other—and beautifully joined together by that column and frame pendant.

The catalogue takes pains to record that the picture has been repainted, but it says nothing about this atrocity of modern framing. The old masters, with time and cleaners and restorers forever gnawing at their vitals, have hard enough work to keep up a respectable showing without being mutilated in so preventable a thing as bad framing. The picture is only a school piece or shop work but a good picture, nevertheless, and deserving of better treatment.

291. — *The Supper in the Rich Man's House.* The central group is very good, gracefully arranged, and with fine types of women, especially the one at the back with her elbow resting on the table. The background of this centrepiece is also very well put in. The side-pieces are less satisfactory and look as though the columns at right and left and the canvas outside of them were added as an after-thought of the painter. There is something not quite right about them, though the Lazarus is one of the best bits in the picture. The Dives is said to be Henry VIII, but the statement is rather absurd. The curtain back of him has blackened.
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284. — *Christ Enthroned with Saints.* Here is another illustration of picture distortion through bad modern framing. This was a three-arched picture and painted with the idea that the frame pendants of gold or stone would always be present. Each arched space is completely filled by itself, and the

three are held together by the kneeling figures—kneeling that they should come down below the frame pendants. The design is now mangled. Originally a fine piece of decorative colour, with good figures and at the back a wide landscape. It is by one of Bonifazio's pupils or followers.

278. ——— *Woman Taken in Adultery.* It makes little difference to whom these Bonifazio pictures are assigned. Morelli thought there were three of the name, and certainly more than one hand has been at work on the various canvases now assigned to Bonifazio dei Pitati; but they are all of good decorative quality with fine backgrounds and figures that usually possess life and action. This canvas is a little slighter than, say, No. 284 but is rich in colour. Notice the Piazzetta of St. Mark's, showing the Loggia of the Campanile and a part of the Sansovino library. The painter, coming late, possibly admired this architecture more than the Gothic palace or St. Mark's itself. How charming the small glimpse of background, with its open-air light, good atmosphere, and fine colour! Notice the little figures out there in the Piazzetta, for they are more interesting than the larger figures in the foreground. The group in front is a bit formal and prosaic for all its rather good colour. Originally a two-arched picture but now squared up, with black patches showing and many evidences of injury. It is a school piece.

280. ——— *St. Sebastian, St. Bernard, and the Devil.* This is one panel out of five (see the others on the opposite wall) and designed originally for an arched top but now squared up by framing and probably repainted. The St. Sebastian is still a handsome

figure, and St. Bernard shows a rich robe. It is school work.

319. ——— *Massacre of the Innocents*. An arch-topped canvas added to and squared up to its detriment. The excited action in the women, children, and executioners, produced by the use of broken lines, is contrasted with the supreme indifference produced by the upright lines in the figures at the right. Some of the men do not even look at the butchery. A fine piece of colour. Notice the excellent architecture seen in perspective and the good landscape. Bonifazio always shows handsome backgrounds. And his foregrounds, with their richly costumed figures, are very attractive. He is not a Titian or even a Paris Bordone but a colourist, nevertheless.

295. ——— *Judgment of Solomon*. Here is a two-arched picture in which the original framing has been suggested but not completely carried out. Yet just as it stands one feels the improvement over its companions such as Nos. 281 and 287. The painter painted this picture to fill those arches, painted the column at the back to carry down that central pendant of the frame, painted the figures in the centre in a kneeling position that they might come under the pendant without feeling its restraint, painted the steps and throne to rise up into the second arch at the right, painted the fine landscape to rise up in the first arch at the left. He knew exactly what he wanted. The people who did not know what he wanted were the modern framers. They seem to have only half guessed the painter's meaning. The figures are well drawn, with excellent movement in the kneeling figure, the executioner, the

woman with clasped hands. Notice the apparent doubt on the face of the fat man seated at the right. Excellent colour and a noble landscape.

269. — *Holy Family with Saints.* Here a following of Titian seems apparent in the type of the infant St. John as also in the Madonna. A handsome piece of colour though probably a Bonifazio school piece.

320. **Bordone, Paris. *The Fisherman and the Ring.***

*** The story in the picture is outlined in the catalogue note, though pictorially the canvas tells its own tale. The fisherman has arrived in his *barca* at the steps below. His boy, seated on the water step, by the inclination of his body points the way for the eye to the bending senator in the brilliant robe. From there the sight runs on to the fisherman's figure on the steps and finally to the doge seated in his chair. Here there is a partial pause. The line of the chair-back spreads out diagonally along the top board of the seats, and the eye follows it into the foreground. This brings into view the seated councillors, in their gorgeous robes, on the doge's left, with colour running down from them into the rugs of the steps, staining the mosaic platforms, the marble treads, the carved reliefs, the balustrade. Finally, the sight, having come around by the balustrade, settles on another centre of splendour in the brilliant gowns of the standing senators at the left. All of this foreground is hemmed in by marvellous architecture at the right and at the back, which is complicated by strong contrasts of light and shade thrown across it. This is carried into the background to the far end of the street. For you may observe that there is a well-

defined diagonal across the canvas, first of light, then of dark, then of light, and again of dark, and finally in the far distance the contrast of light and dark is again echoed. Upon this broad, underlying scheme of light and dark the painter has woven the wonderful pattern of colour seen in the robes, the rugs, the people, the architecture. It is a decorative scheme of great beauty and unparalleled magnificence—one of the most brilliant pieces of light, shade, and colour in the Venetian School, and rightly acclaimed a masterpiece not only in its design and aim but in its final and complete accomplishment.

The picture is quite perfect just as it stands. You could not change it in any way without hurting it. Look at the gowns as drawn across the knees of the seated figures; how perfectly they are done in every way—even in textures! Look also at the rugs, the mosaic platforms, the carved reliefs, the capitals. Look at the distant architecture, the flag flying against the sky, the wind, air, and light of the background. And this, too, in spite of restoration and repainting. The colour has, perhaps, been yellowed a little by much varnishing, but that seems to do no great harm.

516. ——— *Calming of the Sea by St. Mark.* This is a part of the story as told in No. 320 but not necessarily done by the same painter. The picture has been variously attributed but is now in such bad condition from repainting that no one can say who did it. It has blackened much into the bargain, and, aside from the straining figures in the boat and the darkened waters with a sense of storm about them, one has difficulty in studying it. The figures are powerful in drawing and modelling and suggest

Bordone following Michelangelo. Similar types by Bordone are seen in the Brera Baptism (No. 107) at Milan. There is a Giorgionesque effect in the tower, the landscape, and the sky at the left.

494. **Canaletto, Giovanni Antonio.** *St. Mark's School, Venice.* There are some good buildings right and left, a contrast of dark and light, some air, and a true-enough sky. The picture is a workshop affair. It is odd that here in the city of Canaletto there should be no examples of his work in the chief gallery of the place.
156. **Cariani, Giovanni Busi.** *Holy Family with Saints.* Originally, perhaps, too feeble even for Cariani and now much weakened and softened by repainting. Notice the scumbled-over landscape.
300. — *Portrait of a Man.* A much-repainted portrait with small eyes, hemp hair, and a clenched hand, all of which may have furnished a reason for giving it to Cariani.
44. **Carpaccio, Vittore.** *Presentation in the Temple.* ^{*} A quiet picture, subdued in hue but with excellent sentiment and much beauty in the colour. The canvas is filled by three tiers—the playing angels, the large figures, and the upper architecture. This is a very simple arrangement, in fact so simple that it may be thought rude or crude, but it has its advantage in helping out the somewhat juvenile simplicity of the characters and the scene itself. The action hinges on the Child, toward whom the figures on either side incline. The upper space is largely ornamental and gives height and depth to the scene. This upper space is now seriously hurt by having square corners (added) and a square frame about it,

whereas it was originally intended for a rounded top to be seen at the end of a church chapel and to carry out the illusion of the chapel's architecture. The types of women are of Carpaccio quality in their simplicity and candour, in their moral as well as physical beauty. The angels are of the same general character. The central angel is much admired for his unconscious quality. The drawing everywhere is a little lax, the drapery rather too much wrinkled and folded, the colour somewhat wanting in subtlety. Carpaccio was not one of the world's great technicians. But these very defects of Carpaccio somehow add to his quality of simplicity and sincerity. The picture is hurt by cleaning and repainting.

89. — *The Ten Thousand Martyrs of Ararat.* There is very little about it to indicate the Carpaccio of the St. Ursula and the St. George pictures. It looks like the work of a late copyist who probably "improved" on his original to the point of the latter's extinction. The picture is not interesting except in a morbid way on account of its subject. The types and the handling are now sweet and suggest a mind and a hand much later than Carpaccio's. Look at the large heads in the foreground, how modern they look in their handling, as though some clever copyist had done them. That is not the way Carpaccio painted.
90. — *The Meeting of St. Anne and St. Joachim.* It is frail in drawing and merely pretty in its painting—too much so to be by Carpaccio's hand alone. The saint with the banner illustrates the latter defect and the architecture of the steps the former. And what of Carpaccio can be seen in

that flat little tree with its formally disposed foliage or that distance and sky? Even the slight Carpaccio awkwardness of the central figures seems simulated, copied from Carpaccio by some Diana of the brush. Compare it with the Diana across the room (No. 82), beginning with the slight resemblance between the Magdalen in the Diana and the St. Ursula in the Carpaccio. Compare feature with feature, robe with robe, colour with colour. This not to prove that Diana painted the picture but that some Diana or Previtali helped Carpaccio paint it—helped very largely at that.

566. — *Miracle of the Relic of the Cross.* The
 ** miracle is taking place in the balcony at the far left and is only a side feature of the picture. The main intent of the painter was to paint the old wooden bridge of the Rialto with the neighbouring buildings, the canal, the gondolas, the people of the time. He is following his master, Gentile Bellini, in the light from the sky falling on the buildings at the left and casting those at the right and the bridge itself into shadow. The illumination is duller than in Gentile's work but in other respects is, perhaps, shrewder in observation. The bridge and the buildings beyond it are beautifully set in shadowed light, in space, in atmosphere. At the left the wall of buildings is excellent in perspective; the water is too dark, perhaps, but lies flat and is well drawn; the gondolas actually float; the sky is light itself. As for the figures, the gilded scraps of architecture, the towers, chimney-pots, hanging garments, and all that, they are primarily bright spots of colour in the scene. The figures, to be sure, are semi-portraits, are frank in pose and look, wear fine brocades, or have grace-

ful movement, as notice the gondoliers or the gowned figures at the left or the boyish type low down and near the prow of the gondola; but their meaning is again more as colour than anything else. Notice the arches and gilded capitals at the left. Much injured and much restored.

572. — *Story of St. Ursula.* The tale as told in writing is outlined in the catalogue. Carpaccio, however, did not rely on an extraneous description. He told the story with his brush, and this phase of these St. Ursula pictures—the historic or romantic phase—is, of course, worthy of consideration; but in these notes we must deal largely with the pictorial side of the canvases. This first picture, showing the ambassadors of the King of England presenting themselves to the King of Brittany, is in three compartments divided by the piers of the architecture. The central compartment is an open-air effect, partly shadowed in the foreground and well lighted from the sky in the background—a variation of his master's (Gentile Bellini) lighting, as described in the notes on the Bellinis Nos. 567 and 568. The chief interest is in the figures with their magnificent robes. They are wonderful types, with heads that could be cut out and put upon a Pisano coin without shaming Pisano's art, so full are they of character. The action of the figures is from left to right, growing less as the figures advance until they are checked abruptly by the seated figures at the right. The background is Venetian, suggestive of the Fondamente Nuove but doubtless made up in the painter's imagination. The colour and light here are both excellent. The left compartment shows the attendants of the ambassadors waiting without, and a view through the

arches of Venetian islands—perhaps the Campo Santo and Murano. The types here are again full of character, excellent in every way. The right panel shows St. Ursula discussing with her father the proposal of marriage. She is naïvely counting off on her fingers her three demands of the Prince of England. Her old nurse is seated on the step. The whole St. Ursula series was painted for the Ursuline school of SS. Giovanni e Paolo, where the arrangement on the walls was chronological and sequential—this picture being the first of the series. The series has been injured by repainting.

573. ——— *Story of St. Ursula.* The English ambassadors are here leaving the King of Brittany with his answer to the King of England. The scene is in a magnificent Venetian hall, with rich porphyries and gilding and a marble stairs without. The light seems to be streaming in from the left, for the figures cast shadows to the right. The costumes are once more very rich and the types rather boyish in their earnestness. The figures stand and move well but are occasionally odd in drawing. Carpaccio is by no means a perfect draughtsman nor a perfect painter, but his mental attitude toward his subject is so frank and honest that it is reflected in the work, and rather stifles criticism. Notice, for instance, the kneeling figure, or, back of him, the intent secretary writing at the desk, or the standing figure at his right. The fine suggestion of Venetian landscape seen through the arch should be looked at for a moment.

574. ——— *Story of St. Ursula.* This shows the return of the English ambassadors to England, bearing the message of the King of Brittany. It is a sea-

port view with the ship of the newly arrived at the back and a lateen sail being furled. A Venetian building and bridge are at the right and a fine little octagonal building in the foreground. The last has open spaces, and under it the King of England is holding court. A messenger is coming up from the left. Numerous attendants are standing near, and a great crowd is back of the octagonal loggia. The figures are typical of the painter, being full of sterling truth and charming unconsciousness. Notice those standing about the King, the messenger at the left, or the two figures directly in front of him. They are all noble-looking. The picture is full of sunlight and higher in its key of light than any other of the series—higher than the pictures of his master, Bellini, or any of his contemporaries. Notice the placing of the square tower against the lighted sky. At the far right notice also the walled garden with its tree tops showing. One of the best pictures of the series.

575. — *Story of St. Ursula*. This picture is in two compartments separated by the flagstaff. At the left is the leave-taking of the Prince and his father. There are many attendants. They are in Venetian, not English, dress. The Prince is a bit ill-drawn in his legs, the red drapery over the King's shoulder is rather heavy, and the robes of his councillors back of him are straight and stiff, but the people are so noble and true, so naïve in their earnestness, so splendid in their costumes that we cannot help admiring them. What wonderful heads and profiles! At the back there is rather fantastic architecture, a heeled-over ship, and a hill landscape with walls and towers. Notice that while this is practically the same sky as in No. 574

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it seems to give out less light. The picture is darker than No. 574 in the figures, the land, the water. At the right of the flagstaff is the meeting of the Prince and St. Ursula, then the leave-taking between St. Ursula and her father, and in the far background the embarkation of the lovers.

This is, perhaps, the most perfect picture of the series both as story-telling and as picture-making. The painter here put forth his best effort as regards the types and the colour. The Prince and St. Ursula meeting on the wooden pier are lovely and most lovable. All the world loves a lover, but these are of exceptional charm both in face and figure as well as spirit. They are both of them innocents—models of purity, faith, and truth. What fine profiles, what golden hair, what splendid robes and rugs! Never mind about the zig-zags of the robes, or the awkwardness of St. Ursula's attendant, or the bad drawing in the various figures near at hand. They really enhance the effect of sincerity. And again how very lovely the kneeling lovers before the King of Brittany and his weeping wife! What a haughty beauty, with no notion of weeping, is standing beside the distressed queen! Attendants, courtiers, musicians line the steps; gorgeous architecture, flying flags, windows and balconies full of people, processions along the wharfs crowd the background and lead up to the small boat taking the lovers out to the waiting ships. What story-telling with the paint-brush! Whoever, before or since, has done it so well, so splendidly, so decoratively, so ornately in keeping with the estate of royalty, and yet so truly, so sincerely, so frankly!

577. ———*Story of St. Ursula.* The story continues here from No. 575. At the far left the ships are arriving at Rome, on the Tiber—the same ships that are seen leaving in No. 575. The lovers have disembarked and come up into the foreground, followed by the long, straggling line of St. Ursula's ten thousand virgins. The princely pair with their attendants are kneeling to receive the Pope's blessing. A whole college of bishops and cardinals is witnessing the ceremony. The Castle of St. Angelo in the background looks down upon it. The throng of ecclesiastics are in wonderful red robes, St. Ursula's virgins are in red, the flying flags are red; there is a red note to the whole picture, which is kept cool, however, by the white caps of the clergy, the blue mountains, the pale-blue sky. Notice the exact value of the whites in the caps and how the caps recede one beyond another; notice the banners how exactly they hang over the heads of their bearers; notice the values of the reds in the robes of St. Ursula's virgins and their diminution in intensity as they fall away in the distance. The values are so true that you not only have space but air in the picture. You can feel it in the angle of the wall and around the tower of the castle. You can also feel the light coming from the sky and its effect in light-and-shade can be seen in the angle of the castle wall. The lines of the processional figures make a Gentile Bellini square which is in contrast with the rounded castle and the arched hill back of the banners. Again, what fine types in the lovers and their immediate followers! What lovable faces, how frank and honest, how very true and sincere! And with what beauty of colour and costume! The ecclesiastics are just as fine in their dignified bearing, their nobility of mien.

578. — *Story of St. Ursula.* The story runs on in this picture from No. 577. The little angel at the door bearing the martyr's palm is appearing to St. Ursula as she sleeps and telling her of her coming martyrdom. The angel opens the door so softly that St. Ursula's pet dog hears no footfall; the light breaks through from without the door and casts the angel's shadow on the floor. St. Ursula is asleep, having left her wooden slippers at the side of the bed and her crown at the foot of it. The sleeping figure, the bed, the holy-water basin, the old Venetian chair, the table, stool, and books are very happily introduced and simply painted. The whole interior is original in conception and is executed with all Carpaccio's earnestness and honesty. The picture is one of the most admired of the series but unfortunately it has suffered much from restoration. The face, hand, and white linen of the saint, the red bedcover, the little angel, the shadow on the floor have all been coarsely gone over by the restorer's brush. And one restorer had the colossal assurance to sign his name—Cortesi R. 1752! Still, what charm of colour remains in it! For all its awkwardness of drawing and its badly repainted surface it is a notable picture—a pleasure-giving picture.

579. — *Story of St. Ursula.* This picture shows the arrival of St. Ursula and her virgins at Cologne. They are seen, with the Pope and his cardinals and various accompanying ecclesiastics, looking out from the ship with surprise at the armed people on the shore. The canvas has been badly handled by restorers but it must have been originally one of the poorest of the series. The ships are not well drawn, the receding towers of architecture along

the water are monotonous, the figures on the land in the foreground are heavy, squat in type, harsh in drawing, coarse in painting, with an attempt at Carpaccio's naïve treatment about them. The armed men are brutal-looking, and their brutality is suggested by the man with the crossbow shooting at the bird on the tree. This, too, may be a foreboding of the shooting of St. Ursula—the coming massacre. It is doubtful if Carpaccio had much to do with the picture. He probably designed it. The light is from the sky, as in the other pictures, but with a dark effect on the shadowed boats and buildings.

580. ———*Story of St. Ursula.* The canvas is cut into two compartments by the flagstaff but the compartments are in the same light and tone. At the left is the massacre of St. Ursula and her virgins—a tumult of people, some of them, as St. Ursula and those near her, quietly resigned, the others struggling against the violence of death. It is a brutal scene but with little brutality in its presentation, so seductive is the charm of the painter and the beauty of his colour. The same types appear here as in the other pictures, the same costumes and poses and wonderful faces, but perhaps they are less winsome or pleasing because saddened with grief, or terror-stricken by death, or stained with blood and dust. The line of trees and the line at the foot of the hill lead the eye off to the left, where, in the far distance, the massacre of the ten thousand is shortly to be taken up. The negro on the horse blowing the trumpet seems to sound the distant attack. The light from the sky is as in the other pictures of the series but rather dulled and dimmed. The trees are well drawn.

At the right of the flagstaff is the burial of St. Ursula. She is being carried under a gilded canopy with a great throng at the back and a donor (?) kneeling and praying in front. The saint's fine face is much hurt by repainting as also those of the people at the left. Notice the growing flowers in front and the quiet village scene at the back. Nature and humanity hold their way in spite of tragedies though Carpaccio probably did not mean to suggest such a thought here. He simply put in flowers, as in other pictures of the series, to enliven the colour scheme and make the picture more decorative.

576. — *Story of St. Ursula.* We now come back to the picture of the apotheosis of St. Ursula to say that it is the jarring note in the series, does not seem to belong to the series, and is probably the afterthought of some Carpaccio pupil or follower. In the first place it is entirely out of scale with the other pictures, the figures in it being life-sized. In the second place it has only a nominal resemblance to Carpaccio's work. The figures are heavy, the faces are lacking in naïve charm or earnestness and are more or less affected, the drapery outdoes Carpaccio in its angle lines and its brittleness of texture, the colour lacks in depth and quality. As for the arrangement of the figures, it is merely a huddled group of heads and they are rather badly rendered. (See the attendants of the saint at the left of No. 577 or at the left of No. 580 or the right of No. 574 to ascertain how Carpaccio painted a crowd.) The upper part of the picture dwindles away from the figure of the unpleasant saint into a space poorly filled with cherubs, a figure of the Father, and a feebly painted arch.

The hill landscape is as unconvincing as the dreadful little cherubs in their calisthenic display. The banners are as bad as the rest of it. The picture is probably not by Carpaccio, nor of his design.

16. **Catarino Veneziano.** *Coronation of the Virgin.* A very early work with some traces of "the Greek (Byzantine) manner" still apparent in it. With ornate robes and haloes, a gold ground, and a flat, decorative effect.
702. ——— *Coronation of the Madonna.* A triptych with some richness of colour. Notice the figure of St. Lucy with the gorgeous robe. The figure is a picture in itself. This love of splendid types and costumes ran all through Venetian art from the beginning, from such men as Caterino down to Paolo Veronese and Tiepolo.
348. **Catena, Vincenzo.** *Madonna, Child, and Saints.* Never a very good picture and now injured. The Madonna and Child are wooden, and the St. Jerome with his moss-like beard is a little curious. The Baptist is just as hard as the others. Look at his eyebrows or his hair. It is too poor for Catena. The panels above (Nos. 72 and 73) are, perhaps, better but are not at all wonderful.
36. **Cima da Conegliano, Giovanni Battista.** *Ma-*
 * *donna, Child, and Saints.* This upright panel presented to its painter the same difficulties of space filling as No. 44 did to Carpaccio. It is divided into three parts. The upper part is filled with mere ceiling and is now hurt by corners being added and the top squared up instead of being left with a rounded top as originally designed. This top space is empty, as is also the marbled space at the bottom. They are, in their partitioning off, at-

tempts at getting rid of the upright-panel problem and making the real picture merely or nearly a square panel. This central square Cima has filled with an arched group of figures, the arch being repeated at the top by cherubs' heads and the arch of the building. A well-lighted mountain landscape shows at the back. The drawing is better than Carpaccio's, but the feeling is less pronounced. St. George in armour balances the nude St. Sebastian, and both of them stand well. The playing angels at the foot of the throne are again lacking in that unconscious quality we associate with Carpaccio. They are a little heavy.

658. — *Madonna, Child, and Saints.* The brilliancy of the colours is rather remarkable—the ruby-red of the Madonna's under-robe, for example. This note is repeated in the shades of red at the left and right but with questionable results. The robe of the bishop by itself considered is magnificent, but does it quite agree with the Madonna red? The Madonna is a little unhappy in expression. The lunette at the top is better in colour harmony than the rectangle below.
611. — *Incredulity of Thomas.* Three fine figures by Cima, very well drawn, with good robes and a background of landscape seen through the architecture. The bishop at the right with the rich robe hardly reaches up to the depth of colour of the Thomas at the left. The Thomas is not in the same tone of light; shut him out with your hand and the rest of the picture goes together very well. The figure of the Saviour is somewhat stiff and looks repainted. The repetition of the architecture in the bright gilt frame seems to produce an unhappy

heaviness of effect but is certainly better than squaring the picture at the top, so often done in this gallery. See the note on the Cima, No. 603.

592. — *Tobias and the Angel*. Originally a fine, spirited Cima, with rich robes and a superb landscape. The central figures are well given, but are, perhaps, a little disturbing in their action. They are moving to the right and are sure to collide with the sturdy bishop who is standing there stock-still. But that is, perhaps, a minor objection. The saint with the book at the left is excellent but again a little out of key—out of tone—that is, too strong in colour, in intensity of colour, for the other colours of the picture. Look again at the far reach of the landscape. Cima is always interesting in his mountain backgrounds. The picture has been transferred from wood to canvas and much hurt in the process.
603. — *Madonna, Child, and Saints*. Somewhat crude in the blues and whites of the Madonna's robe and a little hard in the drawing of her face. The St. John at the left is the best figure in the picture. He is in almost perfect agreement with his background of blue mountains, but neither saint nor mountains agree with the saint and mountains at the right of the picture. This is a defect often apparent in Cima. Notice in both No. 592 and No. 611 that the saints on either side rather jar with each other in the matter of colour. The colours have not the same depth of shadow or intensity of light. In other words, they are not quite true in tone.
604. — *Deposition*. An early Cima and hard in drawing but full of tense feeling, and much truer

in its distribution of light than other examples by him on the same wall. The figure of Christ is very beautiful in its thin body and limp arms, and the white-cowled Madonna with her sharply drawn face is excellent. A handsome piece of work and apparently in good condition.

103. **Crivelli, Carlo.** *St. Jerome and St. Ambrose.* An injured panel of an altar-piece that originally was splendid, no doubt, in its gold and jewel work and pattern of brocade. What a strong face that of St. Jerome! Its companion piece, No. 103A, is merely a bright fragment, but shows depth of colour.
105. ——— *Four Saints.* These panels from an altar-piece do not suggest Carlo Crivelli at his best. The St. Sebastian with the richly patterned stuff back of him is the most important of the panels. They all suggest school work—some follower much feebler than Carlo.
84. **Diana, Benedetto.** *Madonna, Child, and Two Saints.* The Bellini type and method are here freely used but with a prettified and softened effect in the surface. The rugged old saints are not so rugged as they would seem. Their drawing is questionable, the landscape is hard in the trees and the sky-line, but there is some good colour. The picture as a whole is rather heavy and is now injured.
82. ——— *Madonna and Child with Saints.* It is, perhaps, as good work as Diana was capable of producing and yet is not remarkable in any way. The drawing in the hands, noses, and brows is harsh, and the draperies are angular and mannered.

Notice the green robe at the right. The grouping and background are rather good.

83. — *Madonna, Child, and Saints*. Formerly ascribed to Catena, but it is by the painter of No. 84 and possibly the better picture of the two. It is a little finer in colour and more sensitive in the landscape. The crumpled robes are metallic in quality.
565. — *The Healing of a Child*. The courtyard, the staircase, and the light falling upon the right wall with the figures in the foreground must have been interesting at one time, but the picture is now nearly ruined by repainting. What a fine staircase! And what fine light! Notice the dreadful repainting on the sunlit wall, to go no further.
98. *Donato, Alvise. Crucifixion*. The attribution is only a guess and the squaring of the top of the picture little short of a crime; but in spite of both there is an attractive brightness about the picture. The figures are fairly good and the landscape at the back is attractive. It is somewhat cut-and-dried in arrangement, and, of course, the picture never came from the bottega of a great painter. Still there are many worse pictures than this in the Italian galleries.
1. *Fiore, Jacobello del. Paradise*. A large panel with many figures surrounding the throne, arranged formally but with attempts at variety of pose. The throne is elaborate but frail architecturally. The Madonna is hard in the drawing of the face and hands but very true and honest in feeling. The blue and red cherubim and seraphim and the pink saints below are naïve and effective though ill drawn. The absence of perspective

produces a flat, decorative appearance. The figures rise up about the throne but do not recede behind it. A work in tempera with gilded stucco reliefs. It is now much injured but in its rather bright gold frame is still handsome and most interesting in the history of Venetian art. Thought to have been done after a Guariento fresco in the Ducal Palace.

15. — *Justice with the Archangels*. This triptych is a good illustration of the ornate character (even at the very start) of Venetian art. The relief work, in gilded stucco, as well as the frame, is unnecessarily prominent from regilding, while the blue ground and the robes have darkened by time. The panels are much restored and in the faces, hair, and hands may now give a false idea of the extent of knowledge possessed by so early a man as Jacobello. The decorative draperies with the scroll of Gabriel flung in repeated swirls come nearer to the early style of work. St. Michael is very gorgeous in his gilding but is a little "spiney" in the armour. The panels, perhaps, show some influence of Gentile da Fabriano.
47. **Francesca, Piero della.** *St. Jerome and a Saint*. Piero's tree, landscape background, and drapery all show here. The kneeling figure is somewhat hurt; the St. Jerome in his white robe is excellent. The set-in of the figures is well indicated. For the faded effect of the colours see the note on the Pieros in the National Gallery, London.
56. **Garofalo (Benvenuto Tisi).** *Madonna in Glory with Saints*. The Madonna shows clear colouring but seems hardly in tone with the saints below her. Possibly restoration may have brought about this

unfortunate condition. The figure of St. Peter is very good but all the saints are engaged in posing for their pictures and care not a rap about the Madonna above them.

720. **Gentile da Fabriano (Style of).** *Madonna Adoring.* It shows a rich, decorative effect in the robes and may have been inspired by Gentile, though this is not very obvious.
3. **Giambono, Michele.** *The Redeemer.* An altarpiece in five compartments, all of them much hurt by repairing, by the bright frame, and by the regilded backgrounds. The face of the Redeemer (as also those of the saints) is full of emotional feeling. There are beautiful robes, haloes, and patterns. Notice that the spaces in the pointed arches have been pieced out and that the tooling in the ground back of the figures has been deadened by regilding.
33. — *Coronation of Virgin.* This is thought to have been executed by Michele Giambono after a picture by the Vivarini in S. Pantaleone. The signature of the Vivarini is put down as a forgery. There has been so much repainting on the panel that no one can now say exactly to whom it belongs. The figures and heads at the top have a modern look and the sky is very new. The saints are arranged in rising tiers at the sides. The top of the picture is a little empty; the bottom is spotty with regilded haloes. The robes and colours are still fine and the children are interesting.
298. **Giorgione (Giorgio Barbarelli) (Ascribed to).** *Portrait.* It is probably a portrait of a donor and a fragment from a larger picture. It is something of a pity that so little is known about its history,

for it has a Giorgionesque smack about it and is a very good piece of work. It is fine in feeling as well as strong in drawing. Crowe and Cavalcaselle thought it "unworthy of a place in the gallery" and, of course, not by Giorgione.

154. **Girolamo da Santa Croce.** *St. John Evangelist.* Large in scale but decidedly weak. The St. Mark (No. 160) is of the same feeble character and is much repainted.
24. **Lambertini, Michele di Matteo.** *Madonna, Child, and Saints.* The frame hurts the effect of this rather fine ancona. The saints in the different panels are beautifully robed and are very handsome in decorative quality. There seems to have been an effort at variety of pattern in the robes as well as variety of colour. Notice the colour effect of the Magdalen's robe, or that of St. Catherine next to her, or the saints at the left. The drawing is not accurate, as one may see by the Magdalen's feet and legs. There is a Veronese tang about the horses and riders in the predella though the painter came from Bologna. The predella seems better preserved than the larger panels, which have been injured by repainting.
303. **Licinio, Bernardino.** *Portrait of a Woman.* A fine portrait of a rather heavy-jowled woman of distinctly aristocratic mien and hand. One may guess at its painter, as many have done, but there is not too much certainty about any of the attributions.
724. **Lotto, Lorenzo.** *Portrait of an Unknown Man.* The face has now the pallor and the cartonnage quality of a mask, due to old repainting. There

is slight reason to think that Lotto ever saw the portrait.

97. **Mansueti, Giovanni.** *St. Sebastian and Other Saints.* It is somewhat heavy in arrangement and commonplace in execution. The drawing of St. Sebastian is savage. Yet with all its coarseness there is some honesty about it.
562. — *Miracle of the Cross.* A rich interior by a follower of Gentile Bellini and Carpaccio who is here seeking to reproduce their effects. The result is very good in colour, costume, and architecture, though the drawing is stiff, the figures not very easy, and some of the figures (those going up the stairs, for instance) are posed for their portraits. The aerial perspective is not good and the effect (in the staircase or the two central columns) is a little flat. Objects do not detach, as with Gentile Bellini. The follower is less happy than the master. Other works by Mansueti (Nos. 569, 571) are in the corridor without, where they cannot be properly seen but would better be looked at, nevertheless. All of them have been injured. The canvases are too large to have escaped sagging and tearing with their own weight.
564. — *Miracle of the Cross.* Another Gentile Bellini effect but rather over-done and over-crowded. The composition is scattered not only in the figures in the foreground, but in the architecture of the background. There is lack of simplicity, unity, central interest. The eye wanders hopelessly among many windows with faces at them, various planes of buildings, numerous groups of figures, two or three processions, and three different lights—the shadow at left, the half light in the middle dis-

tance, and the full light at the right. The result is restlessness and confusion. Some good colour is shown and of course some historic interest attaches. The painter is seen at the left against the house wall holding a scroll upon which is written the fact that he is a pupil of Bellini and believes in the Miracle he has depicted. Much injured.

588. **Mantegna, Andrea. *St. George*.** The saint is hardly of that rugged type we associate with Mantegna and his frescoes in the Eremitani at Padua. In fact, he is a boyish saint with some inclination toward mere prettiness in the face and carefully drawn hair. The armour is capital and the figure stands easily and with dignity. The dragon is largely a colour note and the frame of architecture in which the figure stands is, perhaps, too confining. The background is characteristic of Mantegna as are also the little cotton-batting clouds. The garland of fruit at the top was brought in to fill the upper space and does so with a bright line of colour. A picture of Mantegna's early period that holds its own very well whether you look at it closely or from a distance.
166. **Marconi, Rocco (Ascribed to). *Descent from the Cross*.** This is another illustration of the modern distortion of pictures by piecing them out with scraps of canvas at top or bottom or sides and framing them in square frames when they were designed for arched or rounded ones. Here is a picture originally with an arched top now blackened by corners added in the restoring room and framed up in a square gilt frame. The whole effect of the picture is hurt by this performance. The painter had difficulty in eking out that upper space

and needed help rather than hindrance. The landscape is large and noble. It might have been done by, say, Basaiti or some one near him. Compare it with the Basaitis in this gallery, Nos. 30 and 69, especially in such features as the trees, the rocks, sky, clouds, the placing of figures under a rock bank, and the like. The upper sky is a little empty but the rest of the landscape is full of interest. The figures in the foreground are, perhaps, by another hand. The drawing in the nude figure is not the best though the general effect of it is very good. The whole group is not wanting in just balance and proportion and there is considerable richness of effect in the robes of the Magdalen and the kneeling disciple. The force of the white flesh relieved against the white sheet has been hurt through careless repainting.

317. — *Christ between John Baptist and Peter.* A bright-hued picture with uneasy drapery, the uneasiness being repeated in the clouds. The figures stand rather badly and apparently are worried by something. In the catalogue attributed to Por-denone but on the frame to Marconi. It does not at all agree with the Marconi (signed) in SS. Giovanni e Paolo here in Venice. Nor does No. 334. None of them agrees with the Deposition figures of No. 166.
78. *Montagna, Bartolommeo. Christ with St. Roch and St. Sebastian.* It is lean and attenuated in both types and drawing, but at least it has some firmness and vigour about it. And what a strong dash of colour in the St. Roch! In the immediate neighbourhood of Bissolos and Dianas, what truth and force this picture reveals! The thin Christ

standing so well is full of simplicity, dignity, truth.

80. — *Madonna, Child, and Saints*. It is more elaborate in architectural display than No. 78 but seems less firm in drawing and less real in feeling. The Madonna's eyes and hands are ill drawn, the St. Sebastian is strong enough but awkward and a little over-posed; the St. Jerome is rather fine. The colour is very good. One returns to the architecture thinking it a little fussy.
11. *Moranzone, Jacopo. Assumption of Virgin*. An altar-piece in five panels showing much beauty of colour in the robe of the Madonna and in that of the St. Elizabeth at the right. It is refinement of colour at a very early period. The cherubim with the termination of their blue robes in the form of a hook are a little odd. The catalogue expresses doubts about Moranzone's ability as a painter. The backgrounds regilded and the frame too bright.
- 331 } *Moretto da Brescia. St. Peter and St. John*
 332 } *Baptist*. Two panels probably once belonging to an altar-piece and having originally rounded tops. They are now in square frames. The robes are very well drawn and the colour acceptable.
- 540 } *Padovanino, Il (Alessandro Varotari). A Mir-*
 541 } *acle*. A painter of the Decadence with a picture patched together in the cleaning room but containing some good colour and fair painting. Notice the golden robe of the kneeling figure below.
53. *Padua, School of. Triumphal Arch of the Doge*
 * *Niccolò Tron*. Not to be passed by because it is hung over a door with no other paternity than the

"Paduan School" attached to it. It is a fine piece of architecture, well painted and placed in an excellent landscape. And will you please notice the beautiful little chaps holding the shields—how fine they are in feeling, in pose, in colour! The angels above with the shields and the ducal cap repeat the two below. Notice the heaviness and weight of the huge base block. A very good picture.

587. ———*Madonna*. It has something of Mantegnesque drawing and colour about it without being by Mantegna. It is very well done.
310. *Palma Vecchio. The Canaanitish Woman*. The central figures are still intact and rather fine in their largeness of drawing and breadth of robe. The Christ is weak but the old men at right and left are good. The work suffers if compared with a picture of similar composition—the *Woman Taken in Adultery* by Lotto in the Louvre. Injured at the sides and repainted in parts.
315. ———*Assumption*. On wood and in better condition than the canvases here, though it has been pieced out at the top and a block has been put in at the bottom. The work is handsomely done and the colour effect is bright, perhaps too hot. The landscape is careless in the foliage. The apostles stand easily and without much excitement. The *Madonna* figure is nicely drawn but the illusion of her assumption is not helped out by the over-weighted little angel under the feet. The small angels are attractive.
- *
302. ———*Peter Enthroned with Saints*. This is a case of another archangel almost ruined. The picture has been injured by repainting and is hung on the

second line that you may not notice the injury. It has good types and good colour still. Look at the legs and arms of the St. John at the left, or the drapery over the lap of St. Peter, or the woman's head at the right. You should go to S. Maria Formosa and see Palma's St. Barbara there. Here in the gallery his pictures are too much injured for him to be judged by them.

147. — *Holy Family with St. Catherine and John the Baptist.* A fine semicircular and balanced group of figures, beautiful in the types, with excellent sentiment, good drawing, and much brilliancy of colour. The Madonna and St. Catherine are large and rather lofty types and the St. John kneeling at the left is pathetic in his humility. Originally, no doubt, the drawing was above reproach but it is now injured by restoration. Yet it is not bad even at the present time. Notice the head, arm, and leg of St. John, the fine drapery of the women, and the well-rounded little figure of the Child. The landscape at one time must have been superb but is now a little hard and wanting in air. The catalogue says the picture was never completed, probably because of the painter's death; but there is small evidence of this in the picture. Some other painter's brush shows, however. The picture has been first flayed by cleaning (probably with alcohol), and then repainted with gouts of paint. The type of St. Catherine appears again in a picture in the Louvre (No. 1579), attributed there to Titian.

- 606- } Parentino, Bernardo. *The Annunciation.* The
608 } over-large angel in white is magnificent in robe, wings, crown, and halo. The drawing, however, is a bit hard, rasping, wiry and the drapery is stony

in texture. The architecture is fine except for the wall space back of the angel, which is now merely grey paint from the restorer's palette. The same space back of the Madonna has been repainted with a similar grey scumble only darker in tone. Notice the harshly drawn lines of the red robe from the Madonna's waist to the floor and also the knotty hands, the rather wooden face. But there is much feeling about it and much richness of effect in gilding and architecture. Both panels are injured. And the attribution is not beyond question. Venturi thinks them by Jacopo da Montagnana.

96. **Pennacchi, Girolamo.** *Transfiguration.* The clouds and drapery are both uneasy and there is some harshness in the types and composition; but the picture has force about it. The painter was a relative of Pier Maria Pennacchi.

734. **Pennacchi, Pier Maria.** *Annunciation.* The doors of an organ which have been framed up. A picture of considerable force in both the angel and the Madonna. The drawing is somewhat harsh and the drapery of the angel metallic, rigid; but this seems to correspond well with the angles of the wall, ceiling, and floor and to be in harmony with the brilliancy of the colour. The picture has fibre to it and for all its mannerisms is real-enough art. The surface is bright from recent varnish. Somewhat injured.

* On the inside of the left shutter there is a St. Peter of fine proportions and rich colour. The marble panelling here corresponds to that of the church of S. M. Miracoli, whence these doors came to this gallery.

316. **Pordenone (Giovanni Antonio Licinio). *S. Lorenzo Giustiniani and Saints*.** An upright panel originally with an arched top which carried out the illusion of a chapel space at the back but which is now destroyed by square framing and added black corners. The ponderous figure of the Baptist is predominant in the picture, rather dwarfing the interest in the other saints. Moreover, the drawing of this nude figure is wanting in firmness and creates the impression of a lumpy, heavy personality. Giustiniani, on the contrary, is attenuated, and has questionable drawing. The St. Francis is well done. The large scale of the figures and the softness of their drawing are indicative of the coming Decadence. The picture is, however, good in colour and for Pordenone is an important work.
639. **Previtali, Andrea. *Nativity*.** The picture is more interesting for its ensemble than its figure painting. As a whole it is a good landscape with figures showing in it as bright spots of colour—that is all. See also its companion picture (No. 640).
659. **Quirizio da Murano. *The Redeemer*.** Capital in its truth, its sincerity, its force. What matter if it is a bit stiff and angular! It is early work, as the landscape discloses; that is one reason why it is so sincere. And so decorative. Look at the ornate throne, the splendid red of the robe, the rich brocade. The angels are in agreement with the colour scheme but the donor comes in as something of a black spot. Perhaps she was the painter's afterthought.
708. **Romanino, Il (Girolamo Romani). *Madonna and Child*.** A handsome scrap of colour with a

Giorgionesque feeling about it but no more. Romanino always promises much but fulfils little and save for his colour becomes empty on close acquaintance.

737. ——— **Pietà.** The picture is blackened in the shadows but still has considerable depth and vigour of colour about it. The figures were never select but again there are some force and largeness about them. The drawing of the legs of the Christ is atrocious, the hands are bad everywhere, most of the faces are no better, yet once more the total result is effective.
328. **Savoldo, Girolamo.** *The Hermits Anthony and Paul.* The draperies and figures here are well done and the little glimpse of landscape is charming. The catalogue thinks this picture inspired Velasquez to paint a similar subject now in the Madrid Gallery (No. 1169), but the types have little or no resemblance and the alleged Velasquez is much smaller. Besides, it is not probable that Velasquez painted it.
18. **Simone da Cusighe.** *Madonna and Life of St. Bartholomew.* An ancona rather crude as art but curious in its barbaric colour. Look at it, as a whole, for colour effect; and then the rough old frame counts for almost as much as the painted panels. It is early work. The picture formerly ascribed to Giovanni da Bologna (No. 17) is somewhat better but still reveals harsh, incomplete workmanship.
462. **Tiepolo, Giovanni Battista.** *St. Helena Finding the Cross.* A ceiling piece now very much out of place in this gallery and somewhat injured by repairs and restorations. It has still some fine colour and some of the spirit of Tiepolo; but you

should go to the church of the Gesuati on the Giudecca and see there the Tiepolo ceiling; also the white nun on the second altar at the left.

481. ——— ***Holy Family Appearing to S. Gaetano.*** A slight picture formerly attributed to Domenico Tiepolo, the son. It has some colour and some good action. Like everything out of the Tiepolo workshop, it is easily painted. But it is workshop work rather than that of Tiepolo himself.
484. ——— ***St. Joseph with the Child and Saints.*** Done with some rambling drawing and a light, flaky laying on of paint. It is darker in the shadow masses than is usual with Tiepolo and has not his usual brightness of colour. It is, however, an effective altar-piece. The head of the saint at the left is beautifully done as is also St. Anne. There is a lack of that life and gaiety which are so apparent in the forms and colours of Tiepolo's ceiling pieces. It is more sober—perhaps more prosaic—than is usual with him. And just a little “posed and waiting” in its figures.
41. **Tintoretto, Jacopo (Robusti). *Cain and Abel.***
 ** This picture shows Tintoretto depicting headlong action. The broken or angle line is used in the arms, legs, and bodies to produce an effect of violent struggle, fierce movement. Notice that there are few long or flowing lines here but, on the contrary, short and abrupt ones broken every little reach by a line running off in the opposite direction. Not only in line, in strong muscles, and struggling bodies do we feel this violence, but it seems to have a complement in the sharp contrast of light and shade, though undoubtedly some shadows such as those on the legs of Cain have blackened by

time. Again this picture is apparently done in a more sketchy manner than its companion piece (No. 43), as though some of the energy and vehemence of the action had crept into the painter's brush and made his very handling a means of promoting the idea of violence. Possibly Tintoretto thought to suggest in all this the hopeless unrest that came with the Fall and the harsh break in life that followed the death of Abel. Certainly such a thought is provoked by the picture. It is a masterful piece of work, with wonderful modelling in the back of Abel, the shoulders and arms of Cain, and excellent painting all through. Mr. Ruskin calls special attention to the handling in the head of the sacrifice at the right. It is done sketchily but apparently not more surely than the rest of the picture. The landscape is again excellent.

43. — *Adam and Eve*. This picture shows a different effect from the Cain and Abel. The lines here are flowing lines and the fine outline of the Eve is repeated serenely and gracefully in the inner line of the figure of Adam—repeated not once but twice in each figure. Even the legs below the knees are rhythmically repeated. The figures are not contrasted or opposed but knit together by a long, loose S coming out of the extended arm of Eve and carried on and over the shoulders and along the left arm of Adam. Here is no violence but, on the contrary, long, undulating lines betokening repose and peace. Even the light seems less violent than in No. 41 and the landscape is more serene and joyous. Possibly by all this Tintoretto thought to suggest the great peace, grace, and happiness that existed in Eden before ever the serpent came and man fell into sin. He seems to have worked with

such a feeling in painting these two quite perfect figures. They are incomparably fine. What a serene, majestic figure that of Eve! Everybody praises it. And yet it is no more wonderful than the Adam. Look at the modelling of that back, neck, and head. And how beautifully the action belongs to both figures! What ever led the Florentines to think the Venetians could not draw and did not understand design? Look again at the light-and-shade of these figures. Could anything be finer! And, finally, notice the landscape with Adam and Eve seen in the distance flying before the angel with the flaming sword. The picture is a masterpiece, and if people cannot bring themselves to like it they would better close the book of art and have done with it. Hurt somewhat.

42. ———*Miracle of the Slave.* This picture is generally
*** put down as Tintoretto's masterpiece though there are dissenting voices to such an assignment. Beyond doubt it is a great picture. In giving the impulsive action of a crowd—a real, huddled-together crowd of people—it has seldom if ever been surpassed. The centre of action is, of course, the famous foreshortened nude of the slave, though there are diverting objects and actions elsewhere, as in the man holding up the broken hammer, or the grouped soldiers at the right, or the descending saint in the air. The foreshortened nude, however, keeps drawing the eye by its light and colour. What a wonderful nude it is! Who ever equalled it? The Mantegnas and Rembrandts have emphasised the foreshortened dead with some repellent features, but who ever brought out the beauty of the foreshortened living to match this? Was there ever a more wonderful piece of drawing and

flesh colour! What arms and chest and torso! How palpably true and real! The arched group above and about the figure jostles and pushes and crowds so that the woman carrying the child at the left is pushed up against the building. What a creature she is! What a turned head and shoulders! What a back and feet and child's head! The figures above her balance the judge at the far right. The centre and the sides were thus filled in but the top remained bare. This Tintoretto thought to fill by the background of architecture and sky, placing against the sky the figure of the flying saint. Perhaps this latter expedient proves too distracting. The foreshortened clothed figure of the saint repeats and contrasts with the foreshortened nude figure of the slave. One sometimes wonders if this is altogether happy. It certainly draws attention from the fine nude to something not near so fine above it. The gallery attendants will ask you to look at the picture through the door of the next room and to notice how the figure of the saint flies. But does it fly? It has a headlong impulse downward; but is that flying or was it exactly what was wanted? And does the figure fill the upper space well? It helps out as colour, to be sure, and it would be a queer picture without the figure, and yet is not wholly satisfactory with it. Still one should not grumble in the presence of such work. What a marvel of colour and light it is! What wonderful heads and how wonderfully they are painted! At the far left, down low, is an old man looking in on the scene. The catalogue will give you his name, but he looks like the janitor of the building who has just come out to see what has caused the uproar. What a study of actual life

he is! And how perfectly painted! Look again at the action of the man holding up the hammer. The nonchalant soldiers at the left are less interesting, but beautifully done. The whole group sets in well and holds together well. Of course it is a masterpiece. It is astonishing how many masterpieces Tintoretto painted. And they have all suffered more or less from cleaning and restoration. The wonder is that they are still so beautiful.

775. — *The Prodigal Son*. This and four other panels in the set are all attributed to Tintoretto, but they were probably done largely in his shop and possibly under his direction. They are rather summary in character and not very well drawn. Look at the questionable hands; also notice the crudeness of the white-edged clouds or the high lights on the draperies.

210. * — *Madonna, Child, and Three Saints*. The Madonna and Child—especially the Child—are somewhat ponderous for Tintoretto and the St. Sebastian is a poor affair compared with the foreshortened nude in the *Miracle of the Slave* (No. 42), but there is better work in the three nobles and their followers at the right. The Child, though heavy, is rather powerful, and the Madonna is attractive though there is uneasiness and lack of repose in the drawing of her white drapery. The portico and the distant landscape are excellent. Tintoretto inspired the picture but there is probably a good deal of shop work and restorer's brush in it.

642. — *Crowning with Thorns*. It is a slight but graceful performance and was probably done by a pupil or follower. Evidently cut down in size.

244. ——— *Portrait of Two Senators.* A feeble-looking affair without the force of Tintoretto in it now. It has known much repainting.
213. ——— *Crucifixion.* The hurly-burly of figures here is rather well suggested though perhaps there is over-crowding of the canvas. There is not enough space left for standing-room. Tintoretto, no doubt, designed the picture, had to do with the painting of it, but feebler brushes than his are apparent and poorer drawing than his crops out at every turn. He was helped by pupils, perhaps. It is hard to believe that he did the group of women at the foot of the cross, or the much-praised white horse or his rider at the right, or even the figures on the crosses, with the exception of the central one; but the fine suggestion of background with small, high-lighted figures is very like him. Ruskin praises the picture extravagantly and apparently thinks it better than the Crucifixion in San Rocco. The student might compare them or here in the gallery look at the Miracle of the Slave (No. 42) in connection with it.
225. ——— *St. Justina and Three Treasurers.* Apparently Tintoretto has not been helped in this picture by pupils or assistants but he has been harmed by restorers. The picture has been much repainted, but Tintoretto is under it and gives it form and presence. The St. Justina still has grace and largeness of form.
243. ——— *Madonna and Four Senators.* It cannot now be more than guessed at because of its repainting. The No. 270 is in the same plight. They are pictures in poor shape and would better be put in the

storeroom. Both of them originally were arched at the tops.

217. ——— *Deposition.* An injured canvas that has blackened much by time. There is a largeness about the figures and a dramatic quality about the group. The figures hold together well but there is some lack of energy, stamina, and impetuosity which we usually feel in Tintoretto. It looks almost like the largeness of the Decadence as regards the figures. Unhappily the picture is now (1913) hung in a dark corner where it cannot be adequately seen.
725. ——— *Purification of the Virgin.* It will not pass muster as a Tintoretto. The huge woman with the Child at the right is wanting in form, has bad legs, and the drapery across the sharp knee is also bad. The hands and face and the basket-work stuff about her shoulders are just as wanting in drawing and painting. Everything in the picture is on a par with this. Look at the head-dress of the Madonna, the hair and beards of the old men, the statue in the niche at the back. What purpose is subserved by the gallery direction cataloguing such work as this as being by Tintoretto? If the restorer is responsible for its present badness, why not put the picture in the storeroom?
232. ——— *The Woman Taken in Adultery.* It has been carefully but prettily repainted so that the face of the fair culprit is now soft and boneless and that of the Christ weak. Possibly Tintoretto was originally responsible for it but that is not now very apparent.
227. ——— *Risen Saviour Blessing Three Senators.* The figure of Christ shows the drawing of Tintoretto

as do also the portraits. The picture is hurt by restoration and because of that, perhaps, it is placed on the wall so high that it cannot be seen.

219. — *Assumption*. There are some good bits of drawing and modelling in this picture. The heads and shoulders of the two apostles in the foreground are very well done; some of the smaller heads are excellent, and the figure of the Madonna has swing and movement about it. But the whole picture is too slight in the figures, too cramped in the space, too smooth in the execution for Tintoretto. It is the work of some pupil or follower. Pieced out in the upper corners.
234. — *Portrait of Andrea Cappello*. This is a straightforward portrait, done with some haste, perhaps, in the beard and hair, but effective, dignified, even imposing. The form under the robe is well given. An excellent work.
233. — *Portrait of the Doge Mocenigo*. A rich piece of colour, but the drawing is weak in the left eye, the brows, the mouth, the hands; and the beard is not painted with any certainty. The portrait is injured, but was probably never of Tintoretto origin. It is nearer to Bassano.
40. **Titian (Tiziano Vecellio). *The Assumption*.**
 *** A picture so famous and so imposing as Titian's Assumption must have three stars whether we agree about its being his masterpiece or not. It is huge in size and has a great deal of "go" about it as a composition, and yet is not the most satisfactory Titian in existence. It is panoramic rather than pietistic, a parade picture rather than an altar-piece to pray before. Think of it in connec-

tion with the altar-pieces of Bellini! How quickly art changed to the spectacular with the later Venetians, such as Tintoretto and Paolo Veronese! Titian here in the Assumption set the pace for them. The problem of filling such a space was bothersome for even so great a genius as Titian. The disciples at the bottom make a simple oblong of figures that fill in the lower space—that is, one third of the panel. The upper two thirds are put in in the form of a circle of putti against which are placed an upright Madonna and above her a width of figures showing the Father supported by angels. There is a suggestion in these upper figures of the form of the cross—the Madonna being the upright of the cross and the Father and angels the crosspiece—but whether Titian intended that symbolism can only be conjectured. The oblong of the apostle figures below balances the circle of putti and angels above, and the dark of the figures on earth is again balanced and contrasted by the light of the angels in the sky. The apostles are energetic in action—in fact, a very tumultuous throng. They are united to the circle above by the upraised hand of the apostle in red, which seems to join on to the putto flying up at the left, and again by the down-falling legs of the putto at the right. The movement of the putti in the circle is pronounced and very fine. The Madonna moves with them—is, in fact, the key-note of their movement. Her swirling blue robe is a smaller circle which is repeated in the larger circle of putti and angels. There is a motion from right to left in the whole upper circle of the picture which seems to start with the impetus of the putto from the apostle's hand and arm and is followed up and emphasised by the movement of

the second and third putti at the right. The drapery of the Madonna helps on the movement, and it is felt high up at the top where the crosspiece of the Father and angels is slightly pushed up at the left by it.

Of course the figures above and below (especially those below) are masterful pieces of drawing. The Madonna is superb in poise, in drapery, in movement, and the putti are something more than graceful. As for the colour, it is hot but magnificent. It is well known that it is not now entirely Titian's colour. The picture was much repainted when removed from the Frari. The red of the Madonna, the yellow of the upper putti, the flesh of the lower putti are sufficient in themselves to suggest the presence of another brush than Titian's. Still, it is a famous picture and to this day makes a famous bid for attention. Originally it was seen on the high altar of the Frari and seen flat against the wall. It is now (1923) back in its old place over the high altar in the Church of the Frari.

400. —*Deposition*. A picture that is interesting largely because it was Titian's last picture and was "reverently completed" by Palma the Younger. It shows the hand of Titian still, was thumbbed and kneaded probably by Titian, worked over by Palma, and hurt by subsequent restorations. The group is good and the collapse of the dead figure, its line, its pallor are excellent. The other figures are a little out of scale. Moreover, the architecture does not hold together and the statues are tottering. The objects in the picture are loosely arranged and lack in unity. The picture shows

Titian in the feebleness of advanced old age, but still has fine tone and largeness of view about it.

245. — *Portrait of Jacopo Soranzo*. The eyes and brows are fairly well drawn; the beard and hair are woolly. The figure under the robe is not suggested. Probably Titian never saw the picture. It was done by Tintoretto as the dress and hands suggest. Much injured by cutting, piecing, and restoring.
314. — *John the Baptist*. A well-drawn and well-rounded figure, somewhat academic in pose and declamatory in action, but standing well and filling the canvas rightly. The rock at the left under the arm of the saint, with a sketchily outlined tree against it, is hurt in some way and there has been some repainting on the figure. The trees and landscape at the right are a little coarse, the waterfall rather feebly done. It does not add to Titian's fame to any noticeable degree.
626. — *Presentation in the Temple*. This picture
 *** has the advantage of now being seen in the place for which it was originally painted. It has been coarsely and badly restored—every picture of this size sooner or later gets into the restoring room—but it is not distorted or made ridiculous by a false setting. It seems probable that Titian planned for the cutting through of the door at the right and placed the old woman with the basket of eggs on one side and the broken torso of marble on the other side to balance each other. The door at the left apparently was not planned for in the original design, though there are differing opinions regarding this as well as regarding the right door. There is nothing subtle about the composition. It is a balanced affair, the figures entering in procession

from the left, and moving up the steps in the trail of the little Madonna. The outstretched hand of the beauty in red, the people along the back of the steps, lead up inevitably to the little figure in blue as the tall figures of the high priest and his attendant at the right incline downward toward her. Back of the Madonna is superb architecture than which nothing could be simpler or better. What fine capitals and columns! The building back of them is not only good architecture but excellent colour in the picture. The Madonna herself is childlike, naïve for all her aureole, and very charming. The high priest and his attendant are gorgeous in robes and the Venetians in the crowd at the foot of the steps are aristocratic individuals—the men senatorial in dignity as in robe, the women magnificent in costume and in type. Many of those people are portraits taken from life. Titian himself is supposed to be giving alms to the woman at the left. Bembo is on the steps behind the high priest; the senator pointing outward with his right hand is Paolo de' Franceschi and he is talking to Lazzaro Crasso. Some of these portraits are commanding and very forceful. The common people are brought in with the begging woman and her child at the left and the harsh old chicken woman with her basket of eggs at the right. This latter figure is much admired by painters and the still-life of the basket of eggs even more. No one seems to care much about the fine sky and that wonderful mountain landscape in the distance. Titian, for all his long life in Venice, never forgot his Cadore mountains, and here you have, if nowhere else, mountain forms seen and drawn by a great genius. They are marvellous. You will never see them equalled else-

where—not even by Albrecht Dürer, who knew his mountains well. The left of the picture rather falls out of balance and out of interest. Did Titian plan its subordination because he knew the light of the window at the left would cast that part of the picture in shadow and because he wanted to carry the light, with its increasing colour, up the steps to the right? You will notice that the light from the window carries the eye to the young woman with the white head-gear at the foot of the steps and from her on and up to the Madonna.

The work was finished in 1538 when Titian was in his prime. It needs no apology, and yet Titian might have planned it better had he not seen Cima's picture of the same subject now in the Dresden Gallery (No. 63).

272. **Torbido, Francesco.** *Portrait of an Old Woman.*
 * A very good characterisation of a common enough type, done with good drawing and a refined sense of colour. The picture is now, unfortunately, repainted in the forehead, neck, hand, dress, and elsewhere, but originally it must have been a strong piece of work. The reasons for giving it to Torbido are not obvious. Mr. Berenson attributes it to Cariani; but Cariani is nowadays not a personality but a scrap basket into which is flung anything and everything that is too bad for Giorgione, Palma, or even Romanino. This, however, is too good for the scrap basket.
628. **Tura, Cosimo.** *Madonna and Child.* The frame
 * is evidently the original and the panel itself is little hurt save in the left eye, nose, and cheek of the Madonna. The brilliancy of the blue and red here shown, the gold tracery on the blue at the Ma-

donna's right shoulder, the beautifully painted birds and grapes at the top all point to work that has practically escaped the cleaner and the restorer. The drawing is angular, with accented joints in the hands and feet, the type is not select and is, perhaps, repellent; but what fine feeling for anatomy, what honest truth to a conviction and a point of view are here shown! Come back later on and look again at the drawing and at the colour depth in this panel. Of course, people do not like the picture as they do a Perugino or a Francia, but there are more virile truth and integrity with artistic sensitiveness in Tura than in both the others put together. Once more look at the grapes against the blue ground. Where do you see or know of better or finer or more truthful colour in painting than this? With small angels at the top and glimpses of minutely done landscapes at the bottom.

333. **Vecellio, Francesco.** *Annunciation.* The picture was never a very good one and it is now practically ruined by repainting. Look at the clouds for this or the little angels in the upper right corner.

21. **Venetian School.** *Coronation of the Virgin.* The central panel was painted by a different hand from that shown in the eight side panels. The latter indicate "the Greek manner" and are Byzantine in type, drapery, ground, and gilded high lights. In the top row are six small panels with six saints, probably by still another hand. An interesting ancona harmed by the bright gilt frame and much regilding and repainting of the panels.

N. N. — *Madonna, Child, Angels, and Donor.* A recently acquired (1913) panel in fine condition and showing what an old master looks like when not

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flayed and repainted in the cleaning room. Notice the splendid depth and quality of the colour. Notice that the colour is in the frame as well as in the panel. It is all tempered by age, of course, but it must have been handsome originally in the brocaded patterns and gold work of the crown and haloes. It is early work and still shows traces of Byzantine art in the angels' heads and faces, the green shadows, long noses, slight mouths, the ornate gold work, and especially in the pillow of the throne. The director of the gallery gives it, as yet, no number or name. There is doubt about where it belongs. The Child is almost Giottesque but the rest, including the donors below, seems early Venetian with "the Greek (Byzantine) manner" still apparent. A close comparison of robes, patterns, and designs here with No. 10 by Lorenzo Veneziano may suggest that Lorenzo had a fore-runner in the painter of this panel on the easel. Compare also with No. 16 near at hand. These comparisons will, perhaps, confirm the Venetian origin of the picture. On an easel in the first room.

10. **Veneziano, Lorenzo. *Annunciation and Saints.***

* An ancona with sixteen side panels containing saints, and thirty-six partitions also showing saints, with a frame about it described by the catalogue as "a poor product of the first half of the nineteenth century." The frame hurts the general effect by its brightness. The central panel has much decorative beauty in its gilding and colouring. Notice the haloes and also the golden patterns of the robes. The drawing of the figures emphasises the rim or outline as might be expected. The sentiment is right and true to the time. The angel with the

opened mouth and variegated wings is decidedly attractive. A donor (Domenico Lion) is kneeling below. The figure of the Father at the top is by a later hand and is in bad condition. The saints in the compartments still show traces of Byzantine influence. Some of them are magnificent in colour and patterned robes.

650. — *Mystic Marriage of St. Catherine*. Rather coarsely drawn in the hands and now hurt by old repainting, but never so fine in workmanship as No. 10. Notice the poor gold dotting of the saint's robe at left or the haloes about the heads. It is inferior shop work. No. 9 is better but seems much repainted and regilded.

37. **Veronese, Paolo Caliari.** *Madonna Enthroned with Six Saints*. ****** Here with Paolo Veronese, in the high Renaissance at Venice, is the same problem of making a pattern of figures and colours on an upright panel that confronted Cima, Carpaccio, Bellini, and Basaiti hanging near at hand. But notice how much shrewder and more learned (as later) in every way is Paolo. He places the Madonna on a very high throne which brings her head far up on the canvas so that it needs only a St. Joseph, a cherub head, a drapery, a mosaic, and some architecture at the back to fill the upper space almost perfectly. The lower space is filled with tall, standing figures and a little St. John on a high pedestal, all of them looking up, reaching up to the Madonna. A diagonal line (the left line of the pyramid), starting with St. Francis and carrying upward through the figure of the Madonna, unites the group, enlivens it, gives it action, and relieves it from formal pose and balance. The

flesh colour of the little St. John is repeated in the Child, and the grey of St. Francis with the red of St. Jerome is also repeated above. A fine composition, rich in splendour of effect, with some excellent painting. Notice the beautiful head and neck of St. Justina at the far left. Hurt by the square framing at the top for which the picture was never designed.

45. — *Venice : an Allegory.* In this room, where
 ** many of the virtues of space-filling are exemplified, we have a complicated ceiling piece by Paolo Veronese—a cross-shaped canvas that he was probably set to fill as best he could. And how well he did it! The subject evidently symbolises the richness and plenty of Venice. The figure representing Venice is backed up (with the throne and attendant figures) well to the left, in order that there may be the feeling of space for an audience in front. This space has not only been suggested by the extended sky to the right but also by the backward-pointing arm and hand of the figure carrying the wheat. The Venice is also elevated (by the steps) for dignity, with a shadowed face under a canopy for mystery and dressed in rich robes for magnificence. What a queenly figure it is holding the sceptre! And what powerful attendants—Hercules with his club, symbolising strength, and Ceres with the wheat, abundance. What beauty in the Ceres! Notice the small cupid at the bottom holding up the bundle of wheat. What a fine bit of drawing and flesh colour, with the face seen in shadow! Do you notice that the circle of the frame at the bottom is repeated in the curve of the cupid's body and supplemented by the curve of the bound wheat? The space filling is neither formal nor commonplace. The composition is in the form of a pyramid, but

this is not obvious at first. In fact, the whole work is done with subtlety and yet with telling effect and that supreme knowledge of the craft that came at the end of the Renaissance to such great decorators as Paolo Veronese. The design of this canvas is evidently Paolo's, but one is not so sure about his having executed it. It looks much like pupils' work, seen at a distance, which suggests that the school piece or the shop piece may be excellent even without the master's brush in it. Taken from a ceiling in the Ducal Palace.

203. ——— *Supper in the House of Levi.* One may
 * be pardoned for entertaining doubts about the painter or painters of this picture. Paolo in all probability planned it, had it under his eye, in his shop; but did he execute it himself? The man in green gesticulating at the left, the fat man in a striped suit at the right seem to answer in the affirmative; but what about the other figures at the far right and left—the slightness of their drawing, the feebleness of their execution? Was Paolo largely helped in this picture by pupils and assistants, or is the present feebleness due to repainting? It is matter of history that Paolo was brought before the Inquisition for the painting of this picture—for putting cats, dogs, birds, buffoons, dwarfs in a sacred picture—and he did not then deny his responsibility for it. On the contrary, he defended it, like an honest painter, saying he intended no sacrilege, but put in those features merely to enliven and lend interest to the picture. But the question still comes up, Did the great Paolo do that badly drawn dog in the foreground, that atrocious cat, that dwarf with the crazy bird, that queer, out-of-scale little figure with the jar near the steps at the right?

The arches and columns in front are right enough though somewhat bizarre in effect, especially at the top, with the figures in sepia tone; but what about the shadowless, ghostly architecture of the background? Did Paolo do that, too? The sky has changed in colour and does not now wholly agree with either foreground or background architecture; and the bright-robed figures at the table make a strip of colour across the foreground related only to the immediate architecture enclosing it. Among these figures there are fine bits—the man in red to the right of the man in green, for instance—but how do they rank with the figures and faces in the large *Marriage in Cana of the Louvre*? Are they not slighter and weaker in every way? The very notes of yellow in their thinness seem to speak another man than Paolo. The conclusion must be that, in spite of the Inquisition story, Paolo had this picture largely executed by pupils and assistants. It is not a poor picture, but it is not entirely by Paolo, though he defended it and stood sponsor for it. It is not believable that a great master such as Paolo was at this time, with many pupils and helpers, would do a large picture like this from start to finish unassisted and unaided; and it is further unbelievable that he could or would do such inferior work as shows here and there throughout the picture.

It is a formal, balanced composition, with variety in heads, types, and poses but with little subtlety in the arrangement of the whole. Of course, it has been much repainted.

260. ——— *The Annunciation*. The simple Annunciations of Giotto, of Perugino, of Francia have here, at the

end of the play in Venice, passed into a spectacle—a dramatic scene set to show off Venetian splendour. Look at the magnificent but very worldly and conscious Madonna in her fine robes, kneeling at that elaborately carved prie-dieu. Look at the splendid Renaissance palace, with its columns, arches, steps, and garden in which she is housed. Look at the gorgeously gowned, red-winged angel, coming down with a rush of light and splendour—not an angel presenting humbly a message and a lily but a superb Venetian model in a swirl of silks and fine linen. Where is the religion of it, or even the sentiment of it? It is decorative splendour—nothing more. But fine art for all that. Religion has gone out, but art has come in—art for art's sake. The Venetians knew not the saying, but they established the practice. It is not likely that Paolo more than designed this picture. He may not have done even that. It is probably school work but good work. Somewhat repainted.

264. ——— *Coronation of the Madonna.* It is much too full of figures and lacks in a feeling of space as well as in repose. There are spots and bits of it here and there that are good—notably the nude back and head of the St. Jerome at the left lower corner—but the figures generally take their cue from the Madonna and are slight. The colour is blackened almost everywhere. Notice the brown of the clouds. It is shop work. Pieced out at the top and corners and otherwise injured.
661. ——— *People Meeting St. Nicholas.* The centre of a ceiling of which Nos. 261, 261A, 256, 256A were the corners. The centrepiece must have been repainted and the whites put in too high in key, for

they are now chalky and false in value. The corner pieces have suffered, too, have been pieced out and generally tinkered with to their detriment. They are all school works and not very good in colour. No. 759, hanging above them, is more pretentious but even less effective.

255. — **Crucifixion.** It is too feeble for Paolo. The attempt at Paolo's splendour of colour in the kneeling Magdalen or the group of women seen through the horse's fore legs at the right results in mere prettiness. Notice the queer drawing of the city at the back. It is school work.
265. — **The Assumption.** There is a good deal of straining for effect here which hardly comports with the skill of the versatile and resourceful Paolo. At the top, where the effect has been mangled by squaring the frame, the dotted heads of cherubs are too crude and commonplace, the Madonna too dramatic, the supporting angels with their impossible wings too heavy. The scene below is little better. It is shop work.
212. — **Battle of Lepanto.** It is a slight affair and not at all satisfactory, though perhaps genuine. Let it be said, however, that some writers on art count it a masterpiece and indulge in the superlative regarding it. Why?
607. **Vivarini, Alvise. Madonna Enthroned with Saints.** There is intensity of feeling in the Madonna and saints. The latter are rather attenuated and their thinness is, perhaps, accented by the straight lines of their grey robes. The drawing is sharp, the modelling hard, and there is awkwardness in the positions, but the group holds together fairly well. It is certainly honest and sincere work and not

without decorative sense in the fine throne or the pattern of robes. In colour, perhaps, it is a little solemn for a Vivarini and Venice.

- 618 } ——— *St. John Baptist and St. Matthew.* The St.
 619 } John is rather stringy and lean in type as in drawing,
 * but it has a fine artistic sensitiveness about it difficult to put in words. One feels it in the outlines of the legs, the shadows of the face, the colours of the robe. It is the sensitiveness that one afterward knows in his pupil, Lorenzo Lotto. The same quality but less apparent is seen in the St. Matthew. Both panels were, perhaps, originally different at the top. The haloes have been partially painted out.
593. ——— *St. Clara.* This is the best of the three panels
 * hung together. The white and blacks of it are excellent, the drawing firm and clear if sharp, the flesh-notes quite right. It is as precise as an Antonello da Messina and just as fine in its spirit.
581. *Vivarini, Bartolommeo. Nativity.* An ancona in its original (though wrecked) Gothic framing of many compartments. A work probably of the Muranese School, and painted in the Murano picture factory of the Vivarini. There is still fine sentiment and good colour about it.
615. ——— *Madonna, Child, and Four Saints.* To be compared with No. 581 for the difference between a restored and an unrestored ancona. The No. 615 looks the cleaner and the better at first sight, but the grey of the Madonna and her bordering saints shows the injurious trail of the cleaning-room restorer. The badly battered No. 581 is the better even now—better in colour, drawing, and quality.

584 } ——— *The Magdalen and St. Barbara.* Panels from
 585 } an altar-piece or ancona. Look at the depth of
 colour in the robes. The backgrounds are injured
 at the top. See also No. 621 and the companion
 panels.

625. **Vivarini, Giovanni and Antonio.** *Madonna
 * and Child.* A large triptych remarkable for its
 fantastic architecture, its ornamental throne work,
 its gilded stucco relief, its rich jewelling, and elab-
 orately bordered robes. The bolt-uprightness of the
 figures, together with the perpendicular lines of the
 architecture, the supporting poles of the baldachin
 and the croziers give the whole work a stiff, primi-
 tive look. The lines that break across are just as
 unbending, just as severe. About the only round
 or flowing lines in the picture, aside from those of
 the faces, are in the scrollwork of the platform in
 front. But with all this sharp, right-angle effect
 there is considerable loftiness in the figures. The
 Madonna is sad and perhaps a little surly in her
 expression, but she bears herself with dignity. The
 Child is rather well done and the undersized angels
 are attractive. The grim saints at the sides are
 uncompromising, but again dignified and honest.
 Notice the trees and the fruit at the top. The
 whole triptych has been hurt by repainting.

20. ——— *St. Lawrence.* With a beautiful robe and rich
 gold work. The patterns in the robe borders and
 the halo are not stamped but tooled work. Prob-
 ably part of an ancona. It is merely "ascribed"
 to Antonio Vivarini.

616. **Vivarini, School of.** *Madonna and Child.* A
 pretty panel of decorative colour, with brocades
 and gold work, now somewhat repainted.

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THE BRERA, MILAN

NOTE ON THE BRERA

THE palace in which the collections of the Brera are housed was originally built for a Jesuit college, not a picture gallery, but it nevertheless makes a good show-place for pictures. The rooms are spacious and fairly well lighted. On dark days one has some difficulty in seeing pictures to advantage, but that is true of any gallery. The pictures are arranged by schools and lend themselves readily to historical study. They are well placed on the walls and usually can be studied at close range.

The collection is one of the most notable in North Italy. Napoleon I, in 1798, brought it into existence. It was formed from the pictures taken from the suppressed monasteries and churches and has been largely added to in recent years. Naturally, it is particularly strong in examples of the North Italians. The Milanese School of Leonardo is more completely represented here than in any other gallery. Aside from easel pictures by Boltraffio, Solario, Cesare da Sesto, the student has a good opportunity of studying the fresco work of Foppa, Bramante, Luini, Gaudenzio Ferrari, Borgognone. There are corridors and rooms filled with their frescoes taken from North Italian churches. They

should be studied carefully, for they show men like Luini in a different light from their easel pictures.

Next in representation to the Milanese come the Venetians, with pictures by Gentile Bellini and Carpaccio, three fine examples of Giovanni Bellini, a wonderful group of panels by Crivelli, some good Cimas. The late Venetians are also present in large canvases, such as the Tintoretto Finding of the Body of St. Mark, the Veronese St. Anthony Abbot picture, the Savoldo altar-piece, the Morettos, Bonifazios, Bordones. In addition there are excellent portraits by Lotto, Moroni, and Titian, two very fine examples of Mantegna, a fine Madonna by Montagna, small panels by Romanino, a large canvas by Michele da Verona. North Italy and its schools dominate the collection, yet there are Ferrarese pictures by Tura, Cossa, Dosso Dossi, Garofalo, Ravennese altar-pieces by Rondinelli and Cotignola, Umbrian works by Signorelli and Piero della Francesca. There are even exceptional pictures such as the famous Raphael Marriage of the Virgin which every one looks up the first thing. But the Raphael seems isolated here and requires a room to itself. Just so with the few pictures belonging to the foreign schools—the Van Dyck and Rubens pictures or the so-called Rembrandt. They seem out of place, a remainder or an appendix. For the collection really stands for the schools of northern Italy and is valuable chiefly on that account.

The catalogue (in Italian) is excellent. Its notes are

ample and correct both historically and critically. It is something of a pity that other Italian galleries are less well endowed in the matter of catalogues—the Academy, Pitti, and Uffizi at Florence, for instances. They might profit by following the example of the Brera. Photographs of gallery pictures are everywhere obtainable in Italy at prices more moderate than elsewhere in Europe.

There are several other galleries in Milan which the student should visit. The Poldi-Pezzoli is the most interesting of these. There are notes upon it in this volume. The Ambrosiana and Castello Museums, while not important enough to warrant a series of notes, contain a number of very good pictures. The Last Supper of Leonardo da Vinci in the refectory of S. M. delle Grazie is now in ruins but should be seen if only as a matter of sentiment. There are Milanese pictures and frescoes in Sant' Ambrogio and other churches, but they are not remarkable.

THE BRERA, MILAN

- N. N. Alamanno, Pietro. *Madonna, Child, and Saints*. An altar-piece of many panels, intelligently wrought but without good drawing and without much imagination or fine spirit. The colour is good and the altar-piece as a whole holds together well.
- N. N. Allegri, Pomponio. *Madonna, Child, and St. John*. It is a coarse, crude following of Correggio. Notice the drawing of the Madonna's hand or the careless landscape. It has been much repainted but was never good work.
423. Anselmi, Michelangelo. *St. Jerome and St. Catherine*. There is some good painting in the St. Catherine and a rather fine if uneasy landscape back of her. It is mannered, decadent work, to be sure, but it is not wanting in skill of hand.
574. Baroccio, Federigo. *Martyrdom of St. Vitale*. Done with some good drawing and painting together with a rosiness of colour that is attractive. There are, perhaps, too many figures in the picture, too much huddling of the groups. And the sentiment or feeling is not of the purest or most sincere. But there is skill apparent even in this decadent time of Italian art.
136. Bassano, Jacopo. *St. Roch Visiting the Plague-Stricken*. It is a large picture with a bright, new look for Bassano, the painter of dark backgrounds

out of which figures loom as spots of light. A double composition, rather well held together, and with some suggestions of good drawing in the nude at right, the kneeling figure in the centre, the Child in the foreground. The landscape is very good. Injured in spots.

221. **Bastiani, Lazzaro.** *St. Jerome in the Desert.* A predella of an altar-piece which is interesting in the landscape of the central panel and for the figure of the saint which is so well placed in that landscape. The whole predella is good in tone.
164. **Bellini, Gentile.** *St. Mark Preaching at Alexandria.* * It is a panoramic picture which in size makes one wonder not that Gentile did it so well but that he could do it at all. The figures in the foreground are processional and, but for their faces, rather prosaic. The portraiture saves them. Certain problems of light and air shown here were worked out by Gentile and his forerunner, Gentile da Fabriano, for the first time. Notice the sunlight on the buildings at the left and the shadow at the right of the picture, with the illumination from the sky. The women in white make a very shrewd study in values. The architecture at the back with the distant landscape is interesting. What an extraordinary church! And what varied columns and towers! The total result is, perhaps, less spontaneous or inspired than the large Gentiles at the Venice Academy. This picture has not their colour, nor their intricacy of detail, nor their local interest; but it is a remarkable picture in its plein-air effect. It was possibly never finished by Gentile but has been much repainted since his time by restorers.

214. **Bellini, Giovanni. *Pietà*.** This picture shows in its types as in its drawing the probable influence of Mantegna. It is drawn with anatomical insistences, especially in the Christ. The line is sharp, the modelling, in the hands particularly, a little obtrusive, the drapery hard and (in the sleeve of the Madonna) mannered. Notice the hard, Mantegnesque hair of John or the white throat-piece of the Madonna. But the whole work has so much sincerity, is so honest and true, so tragic in feeling, so beautiful in colour that one forgets all about its drawing being exact and its modelling hard and rigid. It is one of the very best of early Bellinis and contains more pathos, more true feeling, than almost any Bellini in existence. It belongs in a class with the Christ Blessing of the Louvre. A fine landscape at the left if a little hard again. Everything here is hard but nothing weak or trifling or not worth while. The picture is a profound tragedy, an intense feeling, not a display of skill or decorative splendour.
215. — ***Madonna and Child*.** The name of Bellini is given on the stone at left with some prominence. The picture itself seems to speak louder for, say, Bissolo than Bellini. There are landscape features of it that recall Basaiti. There is no great force to the figures. Moreover, it has been injured by cleaning and repainting.
216. — ***Madonna and Child*.** An early Bellini and said to be influenced by Mantegna, but where or how? This is Bellini's drawing, as much his now as years later in the San Zaccaria altar-piece at Venice. The hands are Bellinesque not Mantegnesque. Compare the whole picture with the

Mantegna hanging near (No. 198), and you will see that they are already two very different painters though connected by marriage and living no farther apart than Venice and Padua. The Bellini is the more intense picture in feeling. Both the Madonna and Child are pathetic in their mournful gravity. The shadow of a tragedy is already upon them. The Mantegna, on the contrary, is little more than a handsome representation of a domestic scene enhanced by the background of cherubim. How fine the Bellini is in its hard drawing of the Madonna's sad face! And how beautiful the colour! Somewhat rubbed. The background or banner has darkened. Also the red and blue of the Madonna's dress.

475. **Benozzo Gozzoli.** *S. Domenico Raising a Child from the Dead.* It seems hardly skilful enough for even a youthful Benozzo, though probably he did it. It is a bright affair. Part of the predella of a picture in the National Gallery, London.
255. **Bevilacqua, Ambrogio.** *Madonna, Child, and Saints.* Done with a good deal of formality and precious little of inspiration. It is neither very good nor yet very bad. The painter is supposed to have been influenced by Borgognone.
158. **Bissolo, Pier Francesco.** *Three Saints.* This is rather heavy and dull work from a forceless brush. What bad hands and poor figures with crude landscapes! Formerly attributed to Carpaccio and Catena.
620. **Bles, Herri met de.** *Adoration of the Kings.* A triptych by the pseudo-Bles of the Munich Gallery, or else a coarse school piece—probably the latter. It is badly drawn in the hands, with long, thin

fingers, faces, and beards. The feet are hidden. The composition is crowded, the costumes ornate, the colour colder and less harmonious than the Bles at Madrid. The hair is marked by small high lights. There is a certain fling about the trains of the robes not unlike Bles. The wings seem carelessly done.

319. **Boltraffio, Giovanni Antonio.** *Portrait of Girolamo Casio.* A fine, straightforward portrait of much force as well as beauty. The wreath of bays suggests the poet in the sitter, and the face seems to carry out such a suggestion. It is a mild yet sensitive face, refined, even romantic. It is well drawn if a little hard in contours for a Leonardo imitator. The hand is curious in drawing; the colour is excellent. The surfaces in both face and hands are in rather bad condition from blistering.
281. ——— *Two Donors Praying.* The kneeling figures are very well done, as is the landscape; in fact, they are excellent. Probably the lower part of an altar-piece. Somewhat hurt in the heads and hands with portions added at the top. Once ascribed to Moroni.
144. **Bonifazio dei Pitati.** *Finding of Moses.* It is the habit of students and gallery visitors to pass by the works of Bonifazio as those of "a second-rate Venetian"; but why, for example, is not this picture of a first-rate decorative quality? It is a fine group of people, magnificently gowned, in a superb landscape. The group is well set in, holds together, is beautiful as a whole and in the part. Notice the Pharaoh's daughter and the woman back of her, the kneeling figure with the child, or the pages, for beauty of type and costume. To be sure, they are

not too accurate in drawing and are at times a little stupid in pose, but the figures hold their place as a colour mass in the landscape very well. What rich and yet variegated colour it is! How perfect in tone and value! How harmonious in every way! Notice the figures hunting, off at the left in the background. Notice also the fine distance and the sky. It is a splendid panel, and for appreciation it makes little difference that it was once put down to Giorgione, or that now it is given to Bonifazio.

145. ——— ***Woman Taken in Adultery.*** It suffers by being hung near and above No. 144, and intrinsically it is not nearly so good a picture. The grouping of the figures is a little formal in arrangement. The old men are well done, and the young women at the right with the sharp profiles are attractive. The colour is good, and the distant landscape takes care of itself very well. The drawing and the handling are not all that could be wished for.
138. **Bonifazio dei Pitati, Workshop of. *Supper at Emmaus.*** It has some colour to it but is not a satisfactory work. The walls of the room are dull, and the figures lose in force by being placed against them. The figures are not well drawn, though some of them have interest, as, for example, the page in blue, and the child on the floor at the left. A fair landscape at back. Originally, perhaps, in triptych form.
104. **Bordone, Paris. *Holy Family with Saints.*** It is a more restful picture than No. 106, and is, perhaps, better in colour. The Madonna is a little posed and St. Ambrose a little violent in action. The landscape is dark and mysterious in shadow depths. The group not very well held together.

105. ———*The Venetian Lovers*. A beautiful picture,
* done with more sensitiveness and less rosy flesh colour than one usually finds in works by Paris Bordone. The two heads are really superb—the man's perhaps better than the woman's, but both of them excellent. The eyes of the woman, the mouth and beard of the man, the hair are again excellent. The figure at the back is a failure. The hands have been hurt, and the whole picture has suffered somewhat but is still beautiful. A fine Paris Bordone.
106. ———*Madonna and Child*. It is in a much coarser vein than No. 105, is rather hard in the lines of the faces, and has little more than its dash of bright colour to commend it. The drapery is very uneasy. The old man at the right has a well-drawn head. Restored.
107. ———*Baptism of Christ*. The landscape is dark but
* has a fine sweep to it, and the figures, both great and small, belong to it and in it. The small figures at the back are suggestive colour notes. The Christ is well drawn and painted, with a positive realism in the flesh-notes. Look at the feet, how well they are drawn and placed! The figure is alive and animated. The Baptist is, perhaps, over-modelled and unnecessarily athletic. These athletic, sharply modelled figures should be compared with the Bordone storm picture in the Venice Academy (No. 516).
108. ———*The Pentecost*. A much-restored altar-piece that never could have been a wonderful work. The figures are short, squat, too much attitudinised, and a little spotty in colour. The high lights on the clothing seem over-accented. A beautiful bit of architecture at the back, but in spite of it

the upper part of the picture seems empty, wanting in both objects and colour to supplement the figures below. This was, of course, not so apparent in its original church setting as here in the gallery. Pieced out at the top. Originally the framing cut in on the upper corners, as the lines still indicate.

25. **Borgognone, Il (Ambrogio da Fossano). *Madonna, Child, and Angels*.** A handsome fresco with gilding in the robes, wings, and crowns. A fine bit of decorative colour, with excellent sentiment and feeling. What lovely angels in white! Next it is a much-damaged fresco of three saints again delightful in colour (No. 22).
308. — ***Assumption of Virgin*.** A large altar-piece
* with much decorative effect in colour and composition. The curve of the grouped apostles at the bottom is offset by the reversed curve of the Coronation in the lunette at the top, and the two are united by the oval of the Madonna in the centre. This is just a little obvious and perhaps commonplace. The figures are not very sturdy characters, though there are good types among the apostles and some excellent drawing in some of the robes. The Madonna is, perhaps, a little sweet. The landscape is very good. The frame is new and puts the colours out of key, though there was an attempt some time ago to keep the colours up to concert pitch by repainting them. No altar-piece of this size could escape restoration.
258. — ***St. Jerome, St. Ambrose, and St. Catherine*.** Rather a fine if simple and formal composition. It is restful in the poses but a little uneasy in the draperies, especially in the saint at the left. The

colour is excellent. The flesh pallid and grey. Good figures in the Deposition at the top.

257. ———*Madonna and St. Roch.* A good landscape with scenes from the story of the saint at the back. A pretty little Madonna with interesting figures of Christ and St. John in the sky. St. Roch has a strong head and a rich red robe.

N. N. ———*Madonna and Child.* Very bright in colour, as though it had been recently cleaned. The lost modelling in the Child rather confirms such a thought. A charming little Madonna and with a charming little landscape seen through the window.

N. N. ———*Madonna, Child, and Saints.* There is nice sentiment here, a good landscape, and a fine old frame. The figures are characteristically grey in the flesh. A pretty little Madonna.

489- } *Bramante da Urbino. Figures in Fresco.* A
496 } series of frescoes from the old Casa Panigarola, now framed up in separate parts. They are forceful if rather coarse work. The drawing is a little savage, and so, too, is the colour. In their original placing they must have been effective.

309. *Bramantino (Bartolommeo Suardi). Crucifixion.* A large, sketchily and hastily drawn altarpiece that has suffered from restoration. It never could have been of first-rate quality, but it has some strength and some originality about it. It is late work for Bramantino. Odd in such features as the small scale of the face of the Christ.

279. ———*Holy Family.* It is attractive in the point of view, but the workmanship is heavy and coarse. The blue robe is rather good, though too prominent; there is some largeness and strength about the fig-

ure and also some sentiment. But Bramantino is not a painter of the finest grain imaginable.

565. **Bronzino, Angelo.** *Neptune.* A portrait of Doria as Neptune which is neither good portraiture nor good allegory nor good figure painting. It is lumpy, grey, over-done, grotesque.
655. **Brueghel the Elder, Jan.** *Dutch Village.* An excellent bit of small painting, with charming picturesque effect. How good it is in colour, air, distance!
250. **Butinone, Bernardino.** *Madonna and Child.* The picture is dark in tone and hard in drawing, but is not devoid of colour charm and some sentiment. Notice the black hand of the Madonna, the dark face of the Child.
249. — *Madonna, Child, and Saints.* Black in the hands and face, as in No. 250, and rather badly drawn; but the colour, in such features as the robe of the saint at left, is very good.
339. **Calisto Piazza da Lodi.** *Madonna, Child, and Saints.* It is big, decadent, and depressing. It has little charm and calls for no great admiration. No. 341 is of the same character and is now more remarkable for its brutal repainting in spots than for its great art. Notice this in the angel at the left with the orange-coloured robe.
330. **Campi, Giulio.** *Madonna and Saints.* The picture is a good piece of colour and is fairly well painted. The white city in the distance is characteristic. The green-blue colour is Ferrarese. See also No. 329.
116. **Cariani, Giovanni Busi.** *Madonna, Child, and Saints.* It is a rather good piece of colour, but is

feebly composed and does not hold together as a unit. The foreground, the middle distance, and the background are three different planes in three different keys of light, each one denying and contradicting the others. The figures are not well drawn, and the types are coarse. Still, it is a remarkable picture for Cariani, a follower of Giorgione, Palma, Lotto, and others.

132. ——— *Road to Calvary.* The picture holds together at least, which is not true of the Cariani (No. 116). The procession is moving and the figures are animated though the conception is rather coarse. The catalogue gives it to Cariani with a query. A remarkable man if everything given to him nowadays belongs to him. Notice also No. 129.
169. **Carpaccio, Vittore.** *Marriage of Virgin.* This picture has some rich colour with interesting costumes and architecture, but it lacks the spirit, the frankness of Carpaccio. It is dull by comparison with the St. Ursula or St. George pictures at Venice—an inevitable comparison. Possibly it is school work only.
170. ——— *Dispute of St. Stephen.* The portrait heads have an interest here not to be found in No. 169. And the landscape, the architecture, the small figures in the background are attractive. The middle distance and the background are the most interesting planes of the picture. The foreground seems lugged in by the ears and does not stay in. It crowds forward and out of the frame. Other pictures of this St. Stephen series are in the Louvre and the Berlin Gallery. None of the series is a first-rate Carpaccio.

171. — *Presentation of the Virgin.* The little Virgin on the steps does not kneel nor stand, and her poor little figure is very flat; but she is childlike and wholly unconscious, as is also the little fellow below with the gazelle. There is a third rather attractive figure in the middle distance. For the others, they have no great interest of face or figure or costume. As colour they fit in rather well against a background of fantastic architecture but are otherwise not remarkable. Of the Carpaccios in the Brera No. 170 is the best, but none of them is quite satisfactory.
276. *Cesare da Sesto. Madonna and Child.* It is, perhaps, the best-known and most-photographed example of this painter though by no means a wonderful picture. The tree and the landscape are better than the figures. The Madonna is supposed to be standing back of the parapet, but the effect of the robe is to show her seated on the ground under the tree or bush and one boggles over the absence of the lower part of the figure. The heavy eyelid of Leonardo is so exaggerated here that the Madonna can hardly see, and the Leonardo hand has become knotted in the joints and ill drawn in the fingers. The colour is fairly good, but one goes back to the landscape with the feeling that that is the only real thing in the picture.
754. — *St. Jerome.* A fairly good piece of drawing though slight and prettified by the excessive use of transparent shadow. The figure on the cross is better in what it suggests than in what it realises.
219. *Cima da Conegliano, Giovanni Battista. St. Jerome.* A small Cima with a good landscape and figures of the saint and his lion that belong to

the landscape. Formerly ascribed to Basaiti. It is now rightly put down to Cima. See also the small figure pieces, Nos. 218, 217, that look to be Cima shop work. No. 220 is about ruined by repainting.

174. ——— *St. Peter with John the Baptist and St. Paul.*
 * A fine Cima, well drawn and well wrought throughout. It is exact, as all Cima's work is, but effective and rather forceful. Notice the face of St. Peter or the head of St. Paul. The Baptist is an unusually attractive boy. And notice the shy little angel at the bottom of the picture. The colour and the landscape are both acceptable; and the architecture is good, especially in the pilasters. Fairly well preserved. The hands of St. Peter are gloved, not repainted.
175. ——— *Madonna, Child, and Saints.* Large in size and empty in the upper part of the picture, though the architecture indicates that it was meant to supplement the architecture of a chapel. The figures are grouped in the form of a pyramid, with the kneeling believers down below—the scale of the figures being arbitrarily different. A sincerely conceived picture, now much the worse for wear and tear in the cleaning room. Notice the difference as regards the surface between this picture and No. 174 or No. 176. Originally, no doubt, a fine altar-piece.
176. ——— *St. Peter Martyr, with St. Nicholas and St. Augustine.*
 * A large Cima and again empty at the top as in No. 175, probably for a similar reason. All the figures and with them all the colour are in the lower half of the picture. They are excellent figures, especially the saint at the left in his fine robes and the dignified figure in black at the right. A pretty angel at the foot and a superb sea-and-

mountain landscape in the distance. Cima, coming from Conegliano, always retained his love of mountain landscape—something that brightens almost all of his pictures. The architecture here is very good but passes off into plain plaster at the top, which increases the feeling of emptiness and lack of interest there. No doubt it had a different appearance in its original architectural setting. The panel is split across the face of St. Peter.

248. **Civerchio, Vincenzo.** *Madonna Adoring Child.* It is a work that one can hardly grow enthusiastic over and yet is not poor enough to be passed over in silence. The Madonna, Child, and Two Angels in the same room, possibly by the same hand (N. N.) is perhaps better. It has fairly good feeling.
271. **Conti, Bernardino dei.** *Madonna, Child, and St. John.* It is a free adaptation of Leonardo's Madonna of the Rocks in the Louvre, with an unhappy addition of grape-juice red in the flesh of the figures. A weak performance.
427. **Correggio, Antonio Allegri da.** *Adoration of Magi.* The sweetness of the picture seems to start in the slight, girlish Madonna and runs through the whole group. The Madonna is too graceful, the kneeling king exaggerated in attitude and sentiment, the two kings at the back wanting in dignity. The background is not bad but is soft and lacking in accent. As colour there is nothing remarkable about the picture, and the robes are about the only good pieces of drawing in it. The whole work is a little cheap. It has been much hurt and repainted.
449. **Cossa, Francesco del.** *St. Peter and St. John*
 * *Baptist.* Two panels from an altar-piece that may

strike one at first as unattractive but are really of much excellence. The types with the hard, insistent drawing of bony hands and distended veins, the wriggling drapery, the false value of the architecture and the high illumination of the backgrounds are all somewhat out of the ordinary, somewhat disturbing; but the sincerity, truth, and precision of the work are just as much out of the ordinary and are very effective. Besides, there is a high sense of beauty in such features as the colour of the robes, the design of the pillars and capitals, the fine distance and light of the background. They are extraordinary panels in more ways than one. While not pretty or sentimental, they have earnestness and force about them. Notice the picturesque little figures at the back of the St. John panel. Go close and notice the detail of the beads, the hair, the sandals.

429. **Costa, Lorenzo.** *Adoration of Magi.* A predella of a picture by Francia in Bologna. It seems a little weak for Costa, not only in the figures but in the landscape, and yet it is in his manner. It may be workshop work. The signature looks surprisingly new.

Cotignola. See Zaganelli.

201. **Crivelli, Carlo.** *Madonna, Child, and Saints.* A triptych of much beauty in patterns, brocades, marbles, gold work, gilded stucco in relief, fruits, flowers, colours. Never mind about the rather morbid types, or the stringy fingers of the Madonna, or the heavy saint at the left. Look at the throne, the red velvet behind the Madonna, the Madonna's head-dress and patterned robe. Look also at the fine young saint at the right, holding the model of

a city in his hand, at his cap and garments, at the robe of St. Peter, the fruits at the base of the throne, at the gold-patterned background of the panels. If none of these things please you, look at the frame with its pretty columns and arches at the top. Ancient or modern, the proportions of it are good. But the picture it holds is a beautiful Crivelli and should be studied closely. As decoration, what could be richer or rarer or more beautiful! There are pictures within the picture. Look at the saints on St. Peter's robe.

- 202 } ——— *Coronation of Virgin*. It is a little darker in
 203 } tone than No. 201 and perhaps better in colour.
 ** The richness of it is almost overpowering. Nothing
 could be finer than the robes of the Christ and the
 Madonna. The balustrade at the back is hung
 with a splendid brocade, and the St. Catherine at
 the left has a suggestion of colour splendour in
 her garmenting. What fine faces those of the two
 saints at the left. They are sharp in outline—the
 whole picture is so—but we do not feel the sharp-
 ness as intrusive or harmful. There are charming
 angels at the sides of the Father and a suggestion
 of blue sky. The Pietà at the top does not join
 the lower piece very well because of the difference
 in framing and also a difference in tone—possibly
 due to the lighting or the treatment of the surface
 or to different periods of execution. This Pietà is
 even more brilliant in its display of robes than the
 lower panel. The figures are tragic, and the harsh
 drawing of the thin hands and faces does not make
 them less so.

207. ——— *Madonna della Candeletta*. It is the most
 ** popular Crivelli here because the Madonna is less

sad and more "pleasant" than in his other pictures; but it is no better, and perhaps not quite so good as the pictures Nos. 201-203. Still it is lofty in the type and pose, beautiful in robes, splendid in colour, marvellous in its richness. Notice that even the vase holding the flowers has an ornate pattern in gold upon it. The arabesque of fruit about the Madonna is well done but perhaps a little obtrusive. A rich panel.

206. ——— **Crucifixion.** A companion piece to No. 207.
 * With passion-wrung figures at the foot of the cross that are almost grotesque in their expression of grief. But they are wonderful figures for all their harsh, stringy drawing in hands, feet, and faces. Back of them, too, is a wonderful landscape. The distant blue is sky, not sea. The upper part contained, perhaps, a suggestion of heaven beyond and above the sky. It is now regilded, out of tone, and hurts the picture. All these pictures by Crivelli are probably in tempera and are well preserved in colour.
208. **Crivelli, Vittore. *Madonna Adoring Child.*** There are several panels here ascribed to Vittore Crivelli, of which this Madonna is a good sample. It is fine in the pattern and colour of the robe; but the skill, taste, and decorative sense of Carlo Crivelli are lacking. See also No. 209, which is perhaps more refined in colour.
433. **Dossi, Dosso. *St. Sebastian.*** The figure is a
 * little over-animated or contorted with agony but is very fine for all that. The modelling is well done. As a study of the nude it is excellent. Notice the light-and-shade upon the figure, how effectively it is handled. And notice also the scheme of blue-

green, how well it is carried out. The harmony is a cool one but of its kind it is perfect. The blue-green landscape at the back helps rather than harms it. What an original conception of St. Sebastian as regards form and colour!

431. ——— *Francesco d'Este as St. George*. The head is a little flat, though the armour is well done. Possibly it is not by Dossi. The style is his, however.
432. ——— *St. John Baptist*. With some good drawing and modelling about the figure, but this panel and No. 431 seem to be by a weaker hand than No. 433. Possibly they are merely Dossi in a weak manifestation.
700. *Dyck, Anthony van. Amelia di Solms, Princess of Orange*. * This is a fine Van Dyck, done in his ultra-noble manner, with hands somewhat posed for their grace and slimness, and the carriage of the figure revealing dignity but without pride or arrogance. It shows Van Dyck at a time when he was painting to please his sitters and shows him not badly. It flatters, perhaps, but does so without cloying or repelling. On the contrary, the loftiness of it is very acceptable. The nose and brows are a little hard, the hair is well done, and the dress is executed with skill and knowledge. Unfortunately it has been cleaned too much in the hands and face. Another version of the same subject at the Prado, Madrid (No. 1483).
701. ——— *Madonna and St. Anthony of Padua*. This picture was probably never very strong in any way and is now much hurt by restoration, notably in the head and hand of the Child and in the Madonna's neck and face. It has also darkened in the ground of the canvas.

483. **Eusebio da San Giorgio.** *Assumption of Virgin.* The predella of a picture which has been variously assigned. It is of the Umbrian School, showing the influence of Perugino or Pinturicchio or Lo Spagna, and it is of no great matter which master be thought in the ascendant. At one time assigned to Raphael. Notice the attractive landscapes at the back.
- 445 } **Ferrara-Bolognese School.** *Portraits.* They
 446 } have excellent characterisation and are very good in colour quality. One may question the attribution without being able to better it. They may be by the painter of the badly drawn Betrothal at Berlin (No. 1175).
- 718 } **Ferrari, Defendente.** *St. Andrew, St. Catherine,*
 719 } *and St. Sebastian.* Two panels that may have
 * belonged to an altar-piece at one time. The figures are strong and positive, the robes are rich in colour, and the crowns modelled in stucco and gilded are ornate. The landscapes at the back are not so well done as the robes with their gilded borders. Notice the brocade of the saint in No. 718 or the rich red in No. 719. The panels are very decorative.
307. **Foppa, Vincenzo.** *Madonna and Child in Glory.*
 * An important altar-piece of half-a-dozen compartments—a polyptych. There are handsome pillars of gold separating the panels of the saints, with gilded architecture and ornaments in the panels themselves. The gilding in the upper panels is excellent. The central panel of the Madonna is fine in colour, shadow, and atmosphere. What charming little angels with variegated wings surround the Madonna! The saints at the sides and

above are beautiful in their robes; they also stand well and are dignified. With interesting suggestions of landscape back of the saints below. A fine work hurt by the new frame about the central panel and by clumsy repainting. The predella is less interesting.

20. ——— *St. Sebastian*. A damaged fresco of considerable merit, as is also No. 19 near at hand. The figures rather awkward but the colour very good.
510. **Francesca, Piero della.** *Madonna with Saints and the Duke of Urbino*. A good example of the rigid drawing of Piero. Every one of the figures is bolt upright, with straight or angle lines of drapery or showing these lines in the arms. Notice the square, block-like figure of the Child. By virtue of this severity of line the painter gets dignity. The same kind of work shows in the heads but is, perhaps, more gracious. What fine heads are those of the saints! Notice also the angels at the back and the Duke of Urbino kneeling in the foreground. The painting of the armour, the robes, the sword, the jewels are rather wonderful for Piero's time. And what a fine piece of architecture! The colour is excellent. There is a crack in the panel running across the eyes of the Madonna which may explain the heavy eyelids on the score of their being restorer's work. Some alien brush has also had to do with the Duke's hands. It is said that Justus of Ghent worked upon them. Venturi thinks the whole picture was done not by Piero but by Fra Carnovale.
278. **Francesco Napoletano.** *Madonna and Child*. Another one of the Leonardo followers doing the

master's "sfumato" with some added darkness of his own in the shadow as well as in the colour. The type is the one common to the whole school. The picture has some depth of red.

448. **Francia, Francesco. *Annunciation*.** This is, perhaps, the most winning and charming picture in the Brera though by no means a forceful or even a mature utterance in painting. The sentiment of it gives it charm. How simply and modestly the Madonna stands there, in all humility, as though deprecating the great honour and glory that is to be hers! How perfect in purity the angel that has come down from the sky and still has the sweep of the winds in his wings and drapery! How tenderly the message is being delivered! Notice also the purity of the architecture on either side, the loveliness of the lilies and the tree, the great serenity of the lake and landscape, with the high and deep sky above and beyond! How well all these features are brought together to suggest and convey that one idea of purity and serenity! It is a noble picture without even a thought about the manner of its doing. Yet how well it is done! The Madonna is quite right in form and colour, the angel is excellent in every way, and the colour is better than usual with Francia. Look again at the painting of the lilies.

439. **Garofalo (Benvenuto Tisi). *Crucifixion*.** An unusually large Garofalo of rather fine colour quality and with an expansive landscape. The figures are not remarkably good, being a little too conscious and posed—even the figure on the cross. The sea is excellent, the sky a little agonised. The illumination is dull.

look as though done by the painter of the mountains in the so-called Solario portrait of Charles d'Amboise in the Louvre (No. 1531). And the Madonna flesh-notes, also, are not unlike the so-called Solario.

263. — *Magdalen*. A repetition of Leonardo's type and method. It is hard in the eyelids and the fingers with some indefiniteness of form in the figure.

N. N. **Girolamo (Marchesi) da Cotignola**. *The Conception, with St. Anne, St. Jerome, St. Augustine, and St. Catherine*. An astonishing piece of indifferent drawing but with good colour and much richness of effect. The composition is odd, the Madonna being between the upper and lower groups and rather dwarfed in size. She is excellent, however, in robe and figure as also in sentiment. The kneeling St. Catherine repeats the Madonna as does St. Jerome the figure of the Father at the top. Notice the little child kneeling. The landscape is good. In a brand-new and bad frame.

154. **Girolamo da Treviso**. *Dead Christ*. A beautiful piece of work for all its sharpness of line and accented modelling. The colour of it is exceptionally good and the tragic quality of it intense. Notice the contorted faces of the angels. The feeling of it is quite right and the angularity and stringy nature of the muscling or the brittle quality of the loin-cloth merely seem to intensify the feeling. It is strong if harsh work.

- 242 } **Guardi, Francesco**. *Grand Canal, Venice*. These
243 } two Guardis are of moderate merit and value as art.
They have neither the depth of colour nor the sharp

tang of light that we usually associate with Guardi—that is, they are not “forced” and are more truthful in tone but less striking in effect than usual.

699. **Jordaens, Jakob.** *Sacrifice of Abraham.* It has some good painting in the angel and good drawing in the figures. Apparently there are fire reflections upon the flesh of Isaac, but in reality they are only Jordaens's red flesh shadows.
322. **Lanino, Bernardino.** *Baptism of Christ.* It seems a mixture of Leonardo and Correggio with no great strength derived from either source.
323. — *Madonna, Child, and Saints.* There are too many figures in the composition which cramps it, and the curtained pattern about the figures serves to shut them in still more. Here Lanino is following his master Gaudenzio Ferrari but with not very good results.
280. **Leonardo da Vinci.** *Head of the Redeemer.* No one can now say with certainty whether this head is by Leonardo or by one of his pupils (say, Cesare da Sesto), copying the head in the refectory of S. Maria delle Grazie and perhaps changing it slightly. It is an interesting drawing in any event. Retouched after the manner of all things pertaining to Leonardo.
265. **Leonardo da Vinci, School of.** *Madonna, Child, and St. Anne.* This is a version of Leonardo's *Madonna and St. Anne* in the Louvre, done by some follower. Needless to say it does not improve on the original. The background is different from the Louvre picture but not better. Formerly attributed to Bernardino Lanino.

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177. **Liberale da Verona. *St. Sebastian*.** A well-
 * drawn nude with a Venetian canal and architecture at the back and a good sky over all. What an attractive piece of colour made out of seemingly unattractive material! The attempt at light on one side and dark on the other makes of the background two different keys of light that do not agree with each other. A similar subject by Liberale in the Berlin Gallery (No. 46A).
730. **Lombard School. *Crucifixion*.** It is wooden in the figures, harsh in the drawing, but has good colour and good bits here and there. Notice the standing saint at the extreme left or the distant city gate. Notice, also, the dull piling up of blue ant-hill mountains at the back.
268. — ***Madonna and Child*.** It is crudely drawn and painted but has the merit at least of originality. Surrounded by sweet imitations of Leonardo, this picture asserts itself with positiveness. It is not well done but it is frank and honest. Stained in spots and injured.
461. **Longhi, Luca. *Madonna, Child, and Saints*.** It is imposing in types, in colour, in architecture. In addition it is restful in composition and not excessive in sentiment yet it somehow fails to make a deep impression. Perhaps this is due to its want of any forceful originality. The figures are entirely too large for this gallery and the picture, no doubt, suffers by being dragged away from its original setting.
227. **Lorenzo Veneziano. *The Coronation of the Virgin*.** There is still beauty in the patterned robes, though the background has been regilded and the

new gold frame about the picture throws everything out of key. What a handsome work it must have been before the restorer fell upon it!

183. **Lotto, Lorenzo.** *Portrait of an Old Man.* An excellent Lotto in his most sensitive and intense vein. The sadness of the sitter is almost morbid. What a psychological study it is—the hands being just as expressive as the sad eyes or the slightly feminine mouth! How well the whole head is drawn, modelled, painted! Notice the shadowed side of the head, the beard, the ear, the finely drawn eyebrows, the sensitive nose. Look at the nervous grip on the glove and the handkerchief. What revelations of the man are these! How beautifully the blacks are handled! It is doubtful if Lotto ever went beyond this portrait. It is a masterpiece. A little hurt in the face and hands.
184. **—***Portrait of Laura da Pola.* It is a more placid, self-contained presentation than No. 183. The lady has much refinement and sensitiveness rather than great physical beauty, but she is not nervous, nor ambitious, nor highly romantic. She is content and rests easily, waiting for her picture to be painted. She is a noble type, with intelligence in her face and an abundance of fine clothes to carry out the suggestion of noble birth and surroundings. An excellent piece of colour and easily painted.
185. **—***Portrait of Messer Febo of Brescia.* A red-faced, sad-eyed man with some of Lotto's sensitiveness and nervousness in the hands—the well-drawn hands. The figure is not of commanding excellence, nor does the head join the figure any too well. The background looks as though it had been repainted. It now fits down about the figure too closely.

186. — *Assumption of the Virgin*. This is evidently a part of a predella. It has a good landscape and the figures, though slight, are well placed in the scene. Notice that the three central figures are Jewish in type—something that Lotto was almost alone among the Venetians in painting. The colour is interesting.
188. — *Pietà*. It is large in size but not very good in quality. The sentiment seems a bit over-done and the pyramidal composition a little empty at the top. The drawing is fairly well done but the picture is over-large in scale and over-wrought in sentiment.
287. **Luini, Bernardino.** *The Drunken Noah*. With well-drawn figures and an excellent landscape. There is a trace of femininity running through it, even in the drunken Noah, but that was to be expected in Luini. The supporting figures are almost as sentimental as Perugino angels. The colour is good and there is some fairly decent painting. The picture is injured across the head of Noah.
66. — *Madonna, Child, and Saints*. A large fresco in the entrance-hall that shows Luini to advantage as a colourist and wall decorator. Notice also Nos. 61, 63, and the adjoining frescoes.
289. — *Madonna of the Rose Trellis*. A well-known
* Luini, showing him in his usual rather pretty style, with considerable fluency of statement, charm of mood, and grace of colour. There is not a particle of strength in it. The Madonna's hands, moreover, are not too well drawn. It has Leonardo's "sfumato" as also his Mona Lisa type. The rose trellis and the general colour scheme are attractive. Retouched in the face and hands.

291. ———*Madonna and Child.* A very pretty little picture both in colour and in sentiment. Luini's work becomes more attractive as it decreases in scale. Spotted in the red robe by repainting.

41- } ———*Adoring Angels.* These are done in fresco,
42 } on plaster, and are really more charming than Luini's panels because of their finer colour quality. Angels also rather fit the mood, the sentiment, the treatment of Luini better than more earthly and robust characters. From the former Monastero della Vetere, Milan. See also for colour the frescoes Nos. 43-44.

302. ———*St. Joseph Named as the Spouse of Mary.* There are a number of frescoes by Luini in Sala XVI, all of them rather fine as decoration though now considerably damaged in parts. Notice No. 296 or No. 293. Notice also the angels in the ceiling above. These frescoes are probably done by various hands and are not the best of the Luini frescoes in the Brera.

N. N. ———*Pelucca Villa Frescoes.* These frescoes from
* the Villa Pelucca show Luini and his school to great advantage as wall decorators and space fillers. The tone and colour of the whole series are delightfully decorative. The frescoes are worthy of study, each by itself, though it must be borne in mind that there has been considerable restoration in almost every case. They are admirably shown in a room by themselves near the entrance to the gallery. Notice at the end of the room the St. Catherine borne by Angels for its lovely lines and colours. In the outer hall are other frescoes of some importance done in the Milanese and Lombard Schools.

314. **Luini, School of. *Madonna, Child, and Saints.*** In Luini's manner and fully as good as many things that Luini did. It is a formal, well-balanced composition, rather weak in drawing and sentiment but agreeable in colour. The landscape is, say—pleasant. The picture is not as weak as the attribution "style of Luini" would imply, though it is by no means great or extraordinary. Somewhat repainted. See also No. 315 for a scattered composition of rather agreeable colour.
416. **Maineri, Jacopino and Bartolommeo. *Crucifixion.*** What a beautiful piece of colour this old triptych now shows! As decoration it is superb. Never mind about the figures or who they are or what they mean. Look at the colour as a whole. Much damaged.
153. **Mansueti, Giovanni. *St. Mark Baptising St. Anianus.*** It is decorative in gilding and colouring, but commonplace, second-rate workmanship is apparent everywhere. It looks like a weak following of Carpaccio. Injured.
199. **Mantegna, Andrea. *The Dead Christ.*** An astonishing piece of foreshortening, and in this very feature it shows more of a study, perhaps, than an attempt at a finished picture. As a Dead Christ it is less obvious than as a foreshortened figure. But it is beautifully drawn, almost perfectly done. Notice how the liny drapery has been cast across the legs and flattened in folds upon the stone. It is a remarkable performance and full of genuine, æsthetic charm if you will only forget its subject. Look a moment at the wondrous colour scheme of it—the lifeless grey of the dead figure, the white sheet, the pink stone, the pink pillow, the

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pink flesh of the women. It is a marvel of colour—colour now much hurt by the framing. Possibly that colour was not wholly of Mantegna's designing. It may have changed for the better, as with many old masterpieces. But, just as it is, what could be more beautiful? As pure form and colour one cannot say too much for this gruesome figure that almost every one passes by in a hurry.

198. — *Madonna, Child, and Angels.* A brilliant and
 * pleasing Mantegna. The Madonna is very plain and simple, with the tender feeling of a mother, and the Child with his arms around her neck is very loving, very human. The sentiment is more maternal and filial than pietistic. See No. 216 by Bellini, hanging near, for the very opposite of this. The angel heads are marked by a character suggestive of Donatello. The blue of the ground is probably not Mantegna's blue. The picture has been restored and repainted, notably in the face of the Madonna. Formerly ascribed to Giovanni Bellini.
200. — *The St. Luke Polyptych.* For all their flattened look, some of the figures are very firm and strong in their drawing. They are a little slight for Mantegna and yet too powerful for any of his following. Notice the S. Giustina at the right for good drapery and for feet that meet the ground rightly, or S. Prosdocimo at the left for fine robes as regards their colour. An early but slight work that has been hurt by regilding and reframing.
163. Mantegna, Style of. *St. Bernard and Angels.* A decorative piece with some pretty angels in the style of Mantegna at the top, and a thin St. Bernard at the bottom. In tempera.

417. **Mazzola, Filippo.** *Portrait of a Man.* A strong head, done after the manner of Antonello da Messina, with hard outline, rather crude drawing (notably in the eyes), and no pretence at anything like grace or ease of handling, but producing, nevertheless, a forceful presentation of the sitter. The face is bony, muscular, decisive, full of character. It has been much hurt by repainting as you may see by looking at the hair.
160. **Michele da Verona.** *Crucifixion.* More interesting, perhaps, for its showing of the city of Verona at the back, in the year 1500, than for anything else. It is not very well put together, is rudimentary, and lacks in quality. As with the huge Gentile Bellini, there is, of course, some wonder that he could make anything at all out of so large a canvas; but aside from that Michele was not a great craftsman though a workman of sincerity. The picture has been much repainted but still has decorative colour and fills a wall space satisfactorily.
165. **Montagna, Bartolommeo.** *Madonna, Child, and Saints.* A large and very fine example of Montagna. It is large not only in size but in design. It has breadth and height and depth. The architecture is spacious, as is also the sky at the back though there is only a suggestion of it. The figures are in perfect keeping with this largeness of effect. What fine types—what very positive types! How well the Madonna rests in her chair, and how well the saints at the sides support her! The little angels at the bottom are naïve and attractive but much the weakest portion of the picture. They are too attenuated for the larger figures. The drawing is

hard (the nose and brows of the Madonna and Child, for examples), the drapery rather abrupt in its breaks of line, square and sculptural in its arrangement, rigid in its modelling. The colouring is not delicately modulated but is harmonious, positive, resonant. There is nothing weak or limp about the picture. It is strong and in some respects almost savage art. It is a fine example of North Italian painting, showing the influence of Venetian and Paduan art as exemplified in Carpaccio, Gentile Bellini, and possibly Mantegna.

91. **Moretto da Brescia (Alessandro Bonvicino).**

Madonna, Child, and Saints. It seems a little perfunctory in the doing of it as well as in the planning of it. Moretto did practically the same thing a number of times and sometimes better than here. The composition is pyramidal but loosely held together and not convincing in the Madonna's part of it. There is the usual silvery tone, some well-drawn figures, and at the back a good landscape.

92. — *Assumption of Virgin.* It can be passed by without comment for it is not a good Moretto. It is attractive in the little cherubs but lacks in colour quality and in air. The saints at the sides are well drawn in their robes but are negligible, for Moretto did much finer things. No. 93 lacks in quality also.

N. N. — *Madonna, Child, and Angel.* What a lovely, flower-crowned angel bearing flowers as a gift! Notice the light-and-shade about the face. The colour of the picture is most decorative, and Moretto's silver tone appears here to great advantage. It is a charming bit though hurt by repainting.

225. **Morone, Francesco.** *Madonna, Child, and Saints.* The Madonna has a hard, round face with fat hands and the Child is pulpy. The picture seems blackish in tone and dull in colour. The composition is formal and the drawing has some harshness about it, but there are fine robes, rich marbles, arabesques of fruit to make an effect.
131. **Moroni, Giovanni Battista.** *Madonna, Child, and Saints.* Rather bare in its lack of atmosphere and thin in its lack of depth. The colour is crude and, while the drawing is correct enough, it seems unnecessarily harsh. Moroni did not excel in anything but portraiture and he was not always a success in that. The donor here at the right is the best head in the picture. No. 130, by Moroni, hanging near is even poorer than this No. 131.
89. ——— *Portrait of a Young Man.* It is a virile portrait. The sitter is a living personality but not a very interesting one. Aside from its bare likeness, the portrait is not of importance as art. It presents no new problems of form or colour and even its old formula has no sensitiveness or spirit about it.
100. * ——— *Portrait of Antonio Navagero.* A fine portrait, done in Moroni's better vein, with an interesting personality for a sitter, and some good colour. It is not up to the Tailor in the National Gallery, London, but the total result is satisfactory. The head is well drawn, the eyes are a little askew, the nose is somewhat odd, the figure well suggested, the dress done perhaps hastily, the hands knotty in the joints. The background is formal as is usual with Moroni's portraits.

504. **Niccolò da Foligno (Alunno). *Madonna and Child*.** A polyptych with a central panel that has been varnished too much and somewhat repainted but is still fine in colour. And also in sentiment. What beautiful types of angels! They are supposed to be surrounding the throne, but the painter is not clever enough with his perspective to show the ones at the back so he makes them raise the tips of their wings to say they are there. Notice the kneeling angels in the Crucifixion panel at the top with the little naturalistic touch of the one at left placing the hands over the face. What fine red sleeves in the St. Sebastian! For harmful regilding notice the St. Lodovico at left. Compare its ground with that of the St. Francis.
313. **Oggiono, Marco d'. *The Three Archangels*.** The composition is not good and the figures are not well placed on the panel. The upper space is empty in spite of the spread wings of St. Michael; and the archangel, while driving the Demon into the pit, is having hard work to keep from falling therein himself. The types, as also the drawing, are too pretty, the colour is hot, the sky is crude. Probably much repainted.
312. — ***Assumption of the Virgin*.** Better in composition and colour than No. 313, but still lacking in vim, spirit, strength. How crude the faces, hands, colours in the group below! Besides, the whole lower group is out of key with the Madonna group above.
320. — ***Madonna and Child, with Sts. John and Paul*.** There is something wrong with the scale of the figures and with the heads. The figures are too long and slim, the heads too small. The Madonna

and Child in that shell-like swirl of drapery have an affected grace about them. The saints are better and the landscape is very good. As a whole, this is a good Marco d'Oggiono—at least, compared with Nos. 312 and 313.

269 } ——— *Donor Panels.* These are the side panels of
270 } an altar-piece which have been added to at the top and framed up in square frames to their detriment. Originally they were rounded at the top. They are not remarkable works of art and have been somewhat modernised by restoration.

79 } ——— *Death of the Madonna.* This and its com-
80 } panion fresco (No. 80) are bright in colour but they are not nearly so charming as the Luini frescoes close to them.

434. **Ortolano (Giovanni Battista Benvenuti).** *Crucifixion.* Well drawn and well painted, but a little hot in the colouring of flesh and robe, perhaps due to restoration. Parts of it are remarkably realistic. Look at the head of the St. John at the right or at the feet upon the ground. A fine sky though darkened. Injured.

473. **Pacchiarotti, Giacomo (Attributed to).** *Madonna, Child, and Angels.* It is good in sentiment and in painter's feeling for the picturesque. It has dulled much in colour, gilding, and ground.

119. **Palma Vecchio.** *Adoration of the Magi.* An ambitious piece rather badly carried out in that its lighting is disturbing. The left of the picture does not agree with the right. Moreover, the groups are somewhat distracting and confusing, the drawing apparently harsh (notice the Madonna's face or the kneeling king's robe), and the colour

wanting in depth and quality. It looks more like the work of a Cariani than a Palma. The catalogue thinks Cariani finished it. The surface is rough and there has been a good deal of repainting, as notice the orange robe of Joseph.

179. — **Four Saints.** A triptych that has suffered from restorations and repaintings. It is now hardly representative of Palma. The St. Sebastian is a poor version of the one in S. Maria Formosa, Venice. The St. Constantine is the best of the group. Formerly attributed to Lotto.
469. **Palmezzano, Marco. The Nativity.** A rather
* fine picture, especially in the lake, the landscape, and the excellent figures at the back. The Madonna is attractive and kneels well, the St. Joseph and also the angels in the sky are very good, but the architecture at the left with its gilded pattern is disturbing. Originally it may have matched chapel architecture. One wishes it were less prominent. It has been lately regilded. At the top a Resurrection of Christ with two supporting angels, which has evidently suffered less from restoration than the larger picture.
470. — **Coronation of the Madonna.** A little square and formal in its composition. The figures repeat the architecture too much and want in freedom of action. The angels at the sides are attractive. See also No. 468, where the robes and fruit garlands show brightly in colour; but the Madonna and Child are heavy.
471. — **Madonna and Saints.** This is another formal, balanced composition. The Madonna is hard in the contours of the face and has shoe-button eyes, but the Magdalen with the ill-drawn hands and

crinkled red robe is rather fine. The architectural pattern in the throne at the bottom is attractive though it helps on a series of wriggling lines that run through the draperies, the trees, and even into the clouds. Still these four pictures (Nos. 468-471) are excellent examples of Marco Palmezzano—not a great man by any means and perhaps led astray by the example of Rondinelli.

450. **Panetti, Domenico.** *Visitation.* A hard piece of drawing and a rather affected background with curtains, but what simple figures! And what good movement they have! The colour is fairly good but a little crude. The panel is in bad condition.
229. **Piazzetta, Gian Battista.** *Crucifixion.* A well-rounded, well-modelled figure that hangs heavily forward. The light-and-shade is unique and attractive.
- N. N. — *Praying Old Man.* How easily and yet firmly and truly it is painted! And what a hint at good colour that has now darkened in the reds! Tiepolo and his facility with the brush are here foreshadowed.
709. **Poussin, Gaspar.** *Landscape.* A large example of Gaspar's rather coarse landscape work. It has no fine feeling and not a great deal of observation or knowledge, but there is some sense of the grandiose and the pseudo-classic.
168. **Previtali, Andrea.** *The Transfiguration of Christ.* The figure is not well drawn and the drapery instead of revealing the figure really obscures it; but as a spot of white against a group of dark-green trees it is rather striking. The landscape at the right is perhaps the better part of the picture.

472. **Raphael Sanzio.** *Marriage of the Virgin.* An early Raphael with the subject and much of the composition closely related to the Caen Sposalizio by Perugino (or Lo Spagna, according to Berenson). It is, in any event, thoroughly Peruginesque, especially in the types, the figures, the draperies, the colour. In sentiment it has a little more strength and stamina than a Perugino. The sweetness is possibly excessive. The drawing of the figures is graceful but rather weak, with some defects, such as that of the foot of St. Joseph. The work in the head and hands is very good and the painting though smooth is effective. The hair and beard of the high priest and Joseph are rather glibly done for the time and the youth of Raphael. At the back the platform, steps, and architecture are well given, as also the landscape, but these features are not closely related to the foreground figures. There is no great unity of the planes. The sky is cool and clear as a balance to the warmth of colour in the figures, but again the sky and figures and landscape are not all of a piece or united by air. There is an excellent little group at the back, on the left side. The picture appears in good condition though in reality it has been restored more than once.
614. **Rembrandt van Ryn.** *Portrait of Rembrandt's Sister.* The sister part of the title is a mere guess and may be dismissed from thought. The reconstruction of Rembrandt's family from his pictures may be amusing and imaginative but it is not history. This is an unusual portrait, lovely in colour and very delicate in the shadow about the right cheek, ear, throat, and hair. The handling in the face is careful and rather smooth, after the manner of Rembrandt's pupil, Lievens; the dress and

hair are freer. There are brush marks in the hair made by the wooden end of the brush ploughing through the wet paint—a mannerism peculiar to Lievens. What very delicate cheeks and chin—delicate in the sense of smooth, clear flesh rendered exactly and truly! Lievens again was an adept at this. There were three feathers painted at the top of the hair and afterward painted out. Somewhat retouched in the face. The picture agrees thoroughly with Lievens's work. See The Hague notes of this series on Rembrandt and Lievens.

613. **Ribera, Jusefe (Lo Spagnoletto).** *St. Jerome.* It has been scrubbed and retouched and restored in the cleaning room but it still shows something of Ribera's modelling.

428. **Roberti, Ercole de'.** *Madonna, Child, and Saints.*
 ** A very large altar-piece done with great skill and care and of unrivalled excellence in its beauty of detail. The flat architecture is superb as are also the throne, the bas-reliefs, the distant city, the mountains, and the sky. The figures as a colour pattern upon the architecture and sky are decoratively very fine and representatively very earnest and sincere. For all their harshness of drawing the three women are dignified, exalted types and the men at the sides are not less so. Notice the forceful presence of St. Peter or the saint-like quality of St. Augustine. How wonderfully all the details of the architectural patterns or the supporting pillars of the throne are wrought out! Exactness to truth is apparent here not only in the architecture but in such small details as the white ribbon holding back the curtain at the right or the fringe of the rug under the Madonna's feet.

The attempt everywhere, through the figures as well as the architecture, has been to tell the facts precisely and without flinching or changing or glozing over them in any way. The picture is a masterpiece but unfortunately has been somewhat injured. Notice the fine bas-reliefs at the bottom of the throne or the harbour seen through the distance, or St. Peter's robe, or the reliefs back of the Madonna—any detail anywhere.

98. **Romanino, Il (Girolamo Romani).** *Madonna and Child.* A Giorgionesque-looking affair with the hands and feet badly drawn but with very fair colour. The Madonna's eyes are small and her nose and mouth askew, as frequently happens with Romanino's characters, and the figure is to be guessed at; but with all the uncertainty of the drawing the picture produces an agreeable impression. The eyes are suggestive of those in the Giorgiones in the Uffizi—the early Giorgiones so-called (Nos. 621 and 630).
755. ——— *Portrait of Martinengo.* It is now rather wooden in the brows, nose, and mouth, possibly as the result of some retouching; but originally it must have been a rather strong portrait. The figure is a little flat, the glove awkward, the fur well done. The sitter is a fine type. There may be a doubt about the attribution.
452. **Rondinelli, Niccolò.** *St. John Appearing to*
 * *Galla Placidia.* The kneeling figure is rather well done and is graceful in both line and colour. The supporting angels are a little formal. The rotunda of architecture and the tree are right enough. There is a Bellini Madonna and Child on a gold ground as an altar-piece—the figures being much

too high in light and colour for the surrounding saints and angels, though doubtless so designed by the painter to give importance to the Madonna and Child. It is possibly the best Rondinelli in the gallery.

453. — *Madonna, Child, and Saints.* The picture is Bellinesque in the Madonna, the playing angels, the St. Peter at the left, but it lacks in force, impulse, and originality. Rondinelli was a Ravennese follower of Bellini, possessed of some talent but no great individuality. The three angels at the bottom give the measure of his talent fairly well. They are graceful but not forceful.
454. — *Five Saints.* With varied colour—some of it good—and considerable bad drawing, especially in the heads and hands. Notice the sharply folded lines of drapery. Somewhat hurt by restorations.
679. *Rubens, Peter Paul. Last Supper.* The sketch for this picture is in the Hermitage. The picture itself is largely school work and is now restored. It leaves much to be desired. It is said to have had a predella in two parts, now in the Dijon Museum.
316. *Salaino, Andrea. Madonna, Child, and Saints.* The picture is in the style of Salaino's master, Leonardo, whom he followed. The catalogue queries the attribution.
222. *Santa Croce, Girolamo da. St. Stephen.* The figure is standing in landscape of the Santa Croce kind and character. It is not very well done—neither saint nor landscape—and yet makes a pretty spot of colour.

503. **Santi, Giovanni.** *Annunciation.* An indifferently made and prosaic panel by Giovanni Santi, the father of Raphael—about the only circumstance that lends interest to the painter or the painted. The Madonna stands badly, the angel is a little better in pose, the landscape is thin, the hills of the distance are repeated in a juvenile way. Notice the crudely painted wings of the angel.
114. **Savoldo, Girolamo.** *Madonna and Saints.* A notable work by Savoldo that has much to commend it. The size of the altar-piece was a difficult problem to start with and the double composition added to the difficulty. However, the painter has brought the upper and lower groups together, held them together, filled his canvas adequately, and still preserved space, distance, height, and breadth. The saints on the ground are imposing in size, in robe, in colour. They are colossal types, robust, dignified, really majestic. The group of the Madonna above is in the same foreground plane of the picture as the saints below. The Madonna is right in drawing as in feeling and the two supporting angels are lovely. Notice the angel at the right with the trumpet. What a fine sea and landscape and superb sky! A great picture for Savoldo to have painted. It is his masterpiece.
484. **Sienese School.** *Coronation of Virgin.* Look at the still beautiful gold work about the heads or on the robe borders. Taken as a whole, it is excellent in colour. The red cherubs in the central panel were once radiantly splendid.
476. **Signorelli, Luca.** *Scourging of Christ.* A very good piece of drawing in the nude figures. The

figure of Christ is not select and the upper part of the body is too heavy for the lower part, but it has mass, weight, depth, strength. And what backs those of the two men with the whips! The seated figure on the throne at the back is tottering and is not happily placed. The background wall recedes well and the whole group of figures stands in. The colour is unusually fine for Signorelli.

477. — *Madonna and Child*. Placed on the panel
* in the form of an oval suggested by the outlines of the Madonna's robe. It is tender in sentiment and very good in colour. What a charming blue in the robe of the Madonna and how well the robe is disposed across the lap! One almost wonders if Signorelli did the picture for no other reason than because it is so gracious and winning. It is probably a work of his youth. There was, perhaps, a gilded background to the figure, but this has darkened and been repainted.
505. — *Madonna and Saints*. Somewhat formal in its placing of the four figures, one in each corner, with the Madonna in the centre. The robes are well done if again somewhat formal. The sentiment is formal, too. It is not Signorelli at his best. The hands are very hard though the colour is fairly good.
286. Sodoma, Il (Giovanni Antonio Bazzi). *Madonna and Child*. A slight but graceful picture by Sodoma, following Leonardo da Vinci. It is a little too sweet and the glass over the picture makes it more porcelain-like in surface than it is in reality. The lamb is blackish and contorted. The distant landscape is rather good but cold and out of tone with the foreground. Sketch for this

picture is in the British Museum. Slightly retouched and probably darkened in the shadows.

282. **Solario, Andrea da.** *Portrait of a Man.* The sitter is a positive character and is of more than usual interest. The drawing is sharp in the outlines. Somewhat injured.
283. ——— *Madonna and Child.* It seems not good enough for Solario. Notice the poor details of the landscape or the bad drawing of the hands. Notice also the bad repainting in the child's shoulder and the Madonna's face.
285. ——— *Madonna, Child, and Saints.* The drawing is rather good though hard in the outlines, notably in the Madonna's face. The landscape is a little cool. It is considered a notable early Solario but it seems somewhat heavy and lacking in inspiration. The St. Jerome, with his green robe, is perhaps the best of the figures. Restoration has not helped the picture.
161. **Speranza, Giovanni.** *Madonna and Saints.* The picture is right in feeling and good in colour, but it is not inspired work. The painter was a follower of Bartolommeo Montagna and inherited some of his force. See also No. 224 by the same hand.
223. **Stefano da Zevio.** *Adoration of Magi.* What
* a charming piece of colour! And what good atmospheric effect! The figures are well within the frame, in the landscape, and have the ensemble and hold-together of a crowd. The painter followed Pisanello and was fond of the gold-embossed effects of Gentile da Fabriano. What striking results he has gotten from his gold haloes with their jewel points!

579. **Tibaldi, Pellegrino.** *Beheading of John Baptist.* There is a good setting in space and in atmosphere to this picture though the figures are theatrical. The colour, too, is effective and the light dramatic.
230. **Tiepolo, Giovanni Battista.** *Battle Scene.* An unfinished sketch, done with a quick, impatient, and not too certain brush with suggested action and gaiety of colour.
88. ——— *Portrait of a Man.* It is a rather fine head, seen and painted in a large way, though apparently it has been much mauled in the cleaning room.
142. **Tintoretto, Jacopo (Robusti).** *St. Helena and
* Three Saints.* In its present condition, just as it stands, it is an attractive picture. It is a decorative piece of colour, hot sky and all, but rather unusual for Tintoretto—so unusual that one may even doubt his hand in it. Yet what could be finer in types of female loveliness than the St. Helena and the St. Barbara! What heads and necks! How gracefully the figures rest! What fine flow of line in the draperies! The kneeling donor at the right might have been done yesterday so modern is he in the sharply drawn profile. For all that it seems a slight Tintoretto and lacks his dash, energy, breadth, and boldness. A good but puzzling picture.
143. ——— *Finding of the Body of St. Mark.* A very
*** pronounced Tintoretto and considered the star picture of the Brera in spite of the presence of an early Raphael. It is an astonishing piece of imagination such as only a Tintoretto could bring forth. The conception of the huge vault, shown in perspective in that weird light, is dramatic and im-

pressive to start with. How well the vault is drawn and lighted with the feeling that the unearthly light is shot up through the crypt from the opening at the back and scattered along the arches at the top! The action of the figures in the foreground is arranged in three groups of three figures each and all of them are strung together across the canvas from right to left. Notice the three figures linked together at the upper right removing the body from the tomb. These three lead on to the three frightened and miracle-stunned figures clinging together in the right foreground. And these again flow into and are balanced by the group of three at the left. It is an astonishing arrangement in its novelty and originality but beautifully thought out, wrought out, brought out. What a tremendous figure that of the standing saint at the left with his fine upraised arms, chest, and head! And as a balance, what another fine figure that of the woman at the right with her wonderful head, neck, waist, hips! The colour is harmonious but not brilliant. It is subdued by the light. The kneeling figure at the back and the foreshortened corpse are less interesting. We remember the foreshortened slave at Venice to the disadvantage of this figure on the mat. The whole picture is easily and masterfully painted though an early work.

180. **Titian (Tiziano Vecellio).** *Portrait of Count Porcia.* It is a little hard in the eyes and nose, which may be due to repainting, of which there is much indication. The picture has darkened, too, as notice the sky and clouds at right. It is a portrait of some force but is in bad condition. What it was originally can only be guessed at. There is still poise, distinction, dignity.

181. — *Head of Old Man*. Well done, easily done, and reminiscent of Titian's manner of doing, but perhaps he did not do it.
182. — *St. Jerome*. A rather late work with a fine suggestion of mountain landscape at the top. How well the figure stands in the landscape! It is well drawn and not so laboured in the brush-work as some of his later canvases. The colour is not brilliant. It is soiled or darkened as may be seen in the sky and clouds. The flash of light in the background mountains is effective.
117. — *Last Supper*. It is a school piece and not a very good one at that. The catalogue puts it down to the "manner" of Titian.
99. *Torbido, Francesco. Portrait of a Man*. More curious in its subject than great in its art. The inquiring look of the sitter is at first rather attractive but becomes monotonous on acquaintance. The portrait is rather well done though a little blackish. It has been over-cleaned, as may be seen in the hand.
447. *Tura, Cosimo. Crucifixion*. Evidently part of a picture showing Christ appearing to St. Francis, as the catalogue suggests. A fine bit of form and colour, in good condition, and properly framed.
502. *Umbrian School. St. Sebastian*. A good figure, well drawn, with a fairly good landscape—the whole holding together in tone and colour. The picture deserves a better fate than to be casually put under the Umbrian School. Besides, there may be doubts about its belonging there.
474. — *Madonna and Child*. With a circle of cherubim about the group as in the Louvre (No. 1573)

and Budapest (No. 83) pictures, put down respectively to Perugino and Pinturricchio.

139. **Veronese, Paolo (Caliari). *St. Anthony Abbot.***

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A pyramidal composition with the central figure enthroned, two saints at the sides, and a page below supporting. It is largely seen and just as largely drawn and painted. The figures stand well and are really commanding in presence, impressive in their handsome robes. How simply yet grandly these robes are handled! And the splendour of them! What colour they have! The whole composition is very plain for the ornate and splendour-loving Paolo, but quite as satisfactory as his more elaborate pictures—better than the Supper piece (No. 140) hanging next to it. What splendidly drawn and painted heads those of the two standing saints! The architecture is handsome. An excellent Paolo.

140. ——— ***Supper in the House of the Pharisee.*** This

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picture has darkened and has been somewhat repainted. It was never Paolo at his best and there are plenty of indications in the types, the drawing, the colour, the handling to suggest that perhaps Paolo had little to do with it except in general design. It looks like the work of the school or the workshop. It has not the largeness of drawing nor the quality of colouring that one sees in No. 139 hanging near it. Compare them for colour, types, robes, drawing, handling. Nevertheless it is well set. The table with its still-life, the architecture, the landscape, and sky are rather good. The figures have animation—perhaps too much. They are individually posed, each one for a different effect. They care so much about themselves that

they care not at all about each other and there is no unity of interest. None of them pays the slightest attention to the cat-and-dog fight going on in the centre of the picture. Individually the figures are attractive—the Magdalen, the slight Christ, the rising figure at the right, or the group at the far right, for instances. The colour is not brilliant and one wonders if Paolo would have put in that queer blue of the seated man at the left. It is out of harmony with the other colours. An impressive picture at a distance, but it does not bear close analysis. No. 120, another Supper picture, is too poor even to have been designed by Paolo.

148. — *Adoration of Magi*. The panels have darkened much, particularly the central one, and the whole piece is in bad condition. It is done in a grandiose style with every trace of fine religious feeling vanished and only a splendour of effect remaining. That is the way the Renaissance at Venice ended. Originally this triptych must have been a very ornate piece of colour with rich robes, armour, jewels, hawks, animals, landscape. The types, too, must have been noble. The Madonna and Child are still lofty, majestic, almost imperial in air, and the Venetian brocades of the ecclesiastics spread colour and splendour of effect over all three of the panels. Even the angels at the top, right and left, are supreme in gay-hued robes. Paolo's pupils probably helped him in this triptych, but he must have designed it, down even to that dog straining at the leash in the foreground.
151. — *Baptism and Temptation of Christ*. The figures of the Christ and John at the left are very good in drawing but lack dignity of pose. The

angels are impossible in their antics. The types generally are much too slight for Paolo. There is a want of colour quality, and the landscape is crude. It is some sort of a school piece.

507. **Viti, Timoteo.** *Immaculate Conception.* The picture is a little over-wrought in sentiment, after the fashion of Timoteo, is rather spotty in composition and somewhat frail in colouring. The drawing is rather good though mannered and leaning toward the academic. There are certain awkward features, such as the repetition of the two circles of red drapery at the wrists of the Madonna. The landscape is good, but the sky and clouds with the figures upon them are hardly satisfactory. See also No. 508, a tempera piece that is fine in colour and has slight figures.
155. **Vivarini, Alvise.** *The Redeemer.* The hands are better than the face and have a Lottesque look about them suggestive of the influence of Alvise upon Lotto, for which Mr. Berenson has, with reason, contended. A little hard and also cold in colour.
228. **Vivarini, Antonio.** *Madonna, Child, and Saints.* An altar-piece that has been put out of tone, out of countenance, almost out of existence by its bright gold frame, its regilded backgrounds, and its repainted figures. It is practically ruined, for all the brave show that it makes. It is only a little better than a good modern copy.
456. **Zaganelli (da Cotignola), Francesco.** *Christ Seated on the Tomb Supported by Angels.* The lines of the tomb and the veining of the porphyry are a little unhappy, but what fine colour is here

shown! Again the angels are odd in drawing and angular in their robes; but what pathos they have! The figure of Christ is impressive. The work seems too good for this painter.

458. ———*Madonna, Child, and Saints.* This picture has very little affinity with No. 456. There is not the depth of feeling in it comparable to that of the smaller picture. The architecture is resplendent and crowds the figures. The Madonna is fair but a little forceless and the saints are no stronger. It may be some workshop affair, though it is apparently too well done for that. In fact, the workmanship is very good. Its lack of spirit is its weakness. No. 455 is like it though not so important a picture.
457. ———*Madonna, Child, and Saints.* It does not seem in agreement with No. 456, hanging next to it—not even in the angels appearing in both pictures—and yet it is probably by Zaganelli in connection with his brother Bernardino. The same collaboration is claimed for No. 458. The brother's hand or that of some assistant may account for the variation in the pictures.

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POLDI-PEZZOLI MUSEUM

NOTE ON THE POLDI-PEZZOLI MUSEUM

THE Poldi-Pezzoli Museum is in the Via Morone, in the house where the collections were originally brought together. The museum corresponds in a measure to the Wallace Collection in London, having been formed by a gentleman of artistic tastes. On his death it passed with the house to the city of Milan. The pictures are not so well shown as in such large galleries as the Brera. They are fitted in the odd spaces of the wall, are frequently in a bad light, or are hung too high or too low. In addition, the windows are shaded and curtained as though the museum were still a residence and light a thing to be excluded. However, the pictures are of considerable excellence, and worth some vexation of spirit in seeing them.

The so-called Pollajuolo Portrait of a Woman is, perhaps, the gem of the collection. It is incomparably fine in spirit, and pure in line. There are also an excellent Botticelli, a fine little Albertinelli, some pictures of merit attributed to Verrocchio, Mantegna, Crivelli, Solario, Montagna, Vivarini, Santa Croce, and a large number of miscellaneous canvases belonging to the various schools which afford amusement and mental

gymnastics to the student of attributions. Of course, in individual collections of this kind there is usually little attempt at completing the representation of schools. The collector gathers together what chance offers, and the value of such collections to the student lies in an exceptional work here and there that helps out an artistic biography.

The catalogue is only a finding-list and has no critical value. Photographs are for sale in the museum. See the Note on the Brera for other museums in Milan.

POLDI-PEZZOLI MUSEUM

477. **Albertinelli, Mariotto.** *Madonna, Child, and Saints.* A small triptych of much beauty—the wings more attractive than the central panel. The left wing is gem-like. On the outside of the wings the Annunciation is shown in black-and-white. The Madonna merely as a matter of colour is lovely. Notice the donor in the St. Catherine panel. An early Albertinelli and a very charming one.
- * 594. **Alegretto Nuzi.** *Madonna and Child.* Compare this work, frame and all, with No. 593, hanging near it, for the difference between work restored and unrestored. This No. 594 has been completely done over and practically ruined.
624. **Bellini, Giovanni.** *Pietà.* A picture of exaggerated sharpness in the outline drawing but with much feeling and earnestness. The background has probably changed in colour but is now fine in tone. It is possibly a school piece but by no means an indifferent picture. It is very good.
696. **Bellini, Jacopo.** *Madonna and Child.* There is some little look of the elder Bellini here in the type, the haloes about the heads, the hand. It may be his work but there is no certainty about such an attribution. It is a good bit of decoration—frame and all.

154. **Boccato da Camerino, Giovanni.** *Madonna and Child.* The central panel of the Madonna is crudely decorative and not very well drawn. The side panels have been much restored. It is not an impressive piece in its present form.
660. **Boltraffio, Giovanni Antonio.** *Madonna and Child.* Somewhat harsh in the drawing of the hands but good in colour. It has been repainted. Hung on a screen.
642. — *Madonna and Child.* This picture has an unusual color scheme. The work is flat, hard, glassy in the surfaces, with no depth, air, or space about it. On an old panel but with a modern look about it. It follows Leonardo in both Madonna and Child, but what a long hark from him in colour!
615. **Bonifazio Veronese.** *The Doctor's Visit.* A small scrap of canvas that is in excellent shape and shows how Bonifazio's colour looks when un-restored or not tampered with. A fine suggestion of a landscape at the right and rather good figures at the left.
627. **Bonsignori, Francesco.** *Portrait of a Man.* It has some spirit and force about it. The outline drawing is rather sharp. It may not be by Bonsignori but is good portraiture nevertheless. The No. 628, attributed to the same hand, is much repainted if not something worse.
640. **Borgognone, Ambrogio Fossano.** *Madonna and Child.* A good illustration of Borgognone's rather pretty sentiment and his decorative quality. What beautiful garments the Child and the angels wear! The picture has been hurt by cleaning and the background has been regilded.

474. ——— *St. Catherine*. The painter's decorative sense is apparent in the gold work and the garments. His sentiment shows in the mere prettiness of the type. What good drapery! A handsome panel if not a great one.
156. **Botticelli, Sandro.** *Madonna and Child*. A lovely little Madonna with many of the Botticelli earmarks in it. It is in his slighter vein with a somewhat milder sentiment than usual. The execution is careful and quite right. Notice the drawing of the contours and outlines. Decoratively it is charming, the figures being well placed on the panel and the colour scheme beautiful. Notice also the gold work, the fruit, the book, the cushion. It is so slight compared with the average Botticelli that one is almost disposed to doubt it, yet it is too positive for any one in the school. The gilding is done with the carelessness of a Jacopo del Sellajo, but Jacopo could hardly do the drawing nor could any of the Amico di Sandros of the time quite reach up to it.
552. **Botticelli, School of.** *Pietà*. It is somewhat like Botticelli and in a way is good enough for him but probably not by him. It has some tragic quality and that excessive sentiment for which Botticelli seems famed among present-day art lovers, but it lacks largeness and sureness in the drawing and quality in the colouring, is huddled in composition, and needs air and light. It is possibly by the follower who did the Entombment at the Munich Gallery (No. 1010) and the Annunciation in the Uffizi (No. 1316).
555. **Brescia, School of.** *Madonna Enthroned with Saints*. It has a large landscape effect that per-

haps belongs more to the Venetian School than to the Brescian. The sky might have been done by a Santa Croce. The throne is frail and the figures are formal.

158. **Capponi, Raffaello dei.** *Madonna and Child.* The banner back of the Madonna slashes savagely into the tondo or circular space cutting it in two rather awkwardly. The Madonna and children are pretty, they are rather nice in feeling, and there is a good landscape. Hung high where critics cannot see it—or tourists, either. The name Capponi (or Carli) is often confused with Raffaellino del Garbo. By the same hand a picture in the Uffizi (No. 22).
613. **Cariani, Giovanni Busi.** *Madonna, Child, and Saints.* An interesting little panel of colour that might have been done by a Santa Croce as easily as by a Cariani. It seems too smooth and pretty for Cariani.
577. **Carpaccio, Vittore.** *Samson and Delilah.* It is a signed picture but nevertheless is not by Carpaccio. The half-erased signature, at the left, was probably appended for commercial purposes. The picture has none of the characteristics of Carpaccio. The figures are rather bad in drawing, which is not unusual with Carpaccio, and the landscape is rather good, which is also not unusual with Carpaccio, but neither figures nor landscape in badness or goodness are like Carpaccio's work. Mr. Berenson gives the picture to Francesco Morone. It may belong there.
608. ——— *Portrait of Venetian Senator.* It is a strong head that some Venetian standing close to Antonello da Messina may have painted. There is a

sturdy personality shown in the sitter and the painter's work is plainly, simply done. The catalogue "attributes" it to Carpaccio. It comes nearer to, say, Solario.

667. **Cesare da Sesto. *Madonna and Child.*** A rather sweet adaptation of the Madonna and Child in the Madonna and St. Anne picture by Leonardo in the Louvre (No. 1598). The landscape is not like Leonardo's landscape.
623. **Cima da Conegliano, Giovanni Battista. *Head of Young Woman.*** A fine head, possibly that of some saint and, possibly again, cut from some large composition. It has been considerably repainted but is genuine enough.
686. — ***Triumph of Bacchus and Ariadne.*** A panel for some wedding-chest, perhaps. A little naïve in its inadequate treatment of the classic theme. It is small and boyish in conception but is nicely done in the figures in the car, the car itself, the sea, and the distant hills. The attribution is perhaps questionable. In spirit, theme, and general feeling this little panel is not unlike the Bellini Allegories at the Venice Academy, but it is warmer in the flesh-notes and coarser in handling.
611. **Cordelle Agii, Andrea. *Portrait of a Man.*** With staring, badly crossed eyes and a blackness of flesh as well as of hat and coat. The blue ground has no quality as blue. The picture has little originality. Attribution questionable. Cordelle Agii is none other than Andrea Previtali.
- 692 } **Cranach the Elder, Lucas. *St. John and a Ma-***
 693 } ***donna.*** Two charming bits of colour just as fine
 in their way as many of the more pretentious

Italian pictures in the neighbouring rooms. They should not be overlooked. Notice the little angels in the Madonna picture.

580. **Credi, Lorenzo di, School of. *St. Sebastian.*** It is perhaps nearer to the school or the following of the Pollajuolo than to Lorenzo. A small panel of no great importance—possibly a predella piece.

620. **Crivelli, Carlo. *Christ and St. Francis.*** A charming little picture that has not only passion and pathos to commend it but much pure beauty. Notice the realistic nature of it, including the little landscape and the column in front of it. But its decorative quality is its supreme feature—the decorative in that nude figure as well as the golden brocade back of it, in the line as well as in the colour.

621. ——— ***St. Sebastian.*** Some panel from an altar-piece, no doubt, but what distinction it has! What colour quality! What wonderful beauty in its hard outline! It is a fine bit that belongs in the same category with the small panels by Cosimo Tura. They are both superb painters and marked colourists.

554. **Farinato, Paolo. *Madonna and Child.*** The colour is a bit warm and the drawing is queer. The surface looks repainted or perhaps the under-basing is showing through in the flesh with a dirty-brown effect.

610. **Fogolino, Marcello. *Madonna, Child, and Angels.*** The little angels are naïve and the Madonna has well-drawn robes that have also good light and colour. Besides, there is a decorative throne and some creditable sentiment, but the work is not

particularly well done, has no fine spirit or quality. It is neither very good nor very bad but of that kind or quality of art that you know not what to do with except to damn it with faint praise.

582. **Foligno, Niccolò da (Alunno).** *Crucifixion*. It is crudely done, but even so, a later hand than Niccolò's did it. It is not an important panel.
643. **Foppa, Vincenzo.** *Madonna and Child*. The face seems much repainted. The nose, brows, and outlines are now very sharp and the flesh is apoplectic-looking. The colour in the robes and background is attractive as is also the landscape. A handsome brocade back of the Madonna.
598. **Francesca, Piero della.** *A Monk*. He wears the halo of a saint. A plain, sturdy figure with knotty hands, now somewhat injured, and a badly damaged face. The figure is fairly good though the wainscotting at the back seems cheaply done. Attribution decidedly doubtful. Venturi thinks it by Fra Carnovale.
601. **Francia, Francesco.** *St. Anthony of Padua*. The little landscape is very handsome and the figure is quite right. Notice the gilded high lights on the foliage, the water, the hills. It is a delightful little panel though it is probably of shop origin.
650. **Gaudenzio Ferrari.** *Madonna, Child, and Saints*. There is some good colour about it but in its present hanging it cannot be seen. It looks injured.
647. **Gaudenzio Ferrari, School of.** *Madonna and Child*. A naïve child and a girlish mother set in a framework of flowers and showing a landscape at the back. It has charm in spite of its crudity.

478. **German School. *Altar-Piece.*** A polyptych of indifferent workmanship in the drawing and handling. It is thin and poor enough for a copy but is probably an original put together by some eclectic of no great ability. Look at it closely and you will find that it will not bear inspection.
612. **Girolamo da Santa Croce. *Portrait of a Man.***
* A strong head flattened against a beautiful blue ground. Exactly done but with much fine feeling as well as precise drawing. In its way it is a little masterpiece. But why Santa Croce? It is North Italian but just who did it may not be known. Notice the brocaded dress and partly hidden chain. The name of the sitter is at the top. In excellent condition.
102. **Guardi, Francesco. *Piazzetta, Venice.*** What a rich note of colour! The lighting is arbitrary but forceful. See also No. 104.
103. — ***The Lagoons.*** A picture of fine tone and much feeling for delicate colour, space, air, distance. It has a modern look though darkened by time to a sad grey.
559. **Italian School. *Madonna, Child, St. Joseph, and Angel.***
* A fine decorative panel, rich in colour and ornate in gold borderings, with an excellent sky and landscape. It is one of the handsome pieces in the museum though hard in drawing and now much darkened by time. Of course it is pushed into a corner where no one can see it, with "Ignoto" on the frame—the frame that shines like a new tin pan.
616. — ***Flagellation of Christ.*** What a charming bit of colour! The background is ornate in architec-

ture and small figures. It is an excellent scrap of which there are many in this collection.

- 584 } ——— **Crucifixion, Annunciation.** Two small panels
585 } with gilded grounds that are now decorative spots on the wall and have some meaning and feeling.
662. ——— **St. Jerome in the Desert.** It belongs somewhere in the early Ferrarese School, and if one could only see it out of its dark corner it might prove of very good quality. The figure seems right in drawing and the rock background is well done. Why the best pictures here should go into the corners and the worst ones into the places of honour no one quite knows.
- 661 } **Lombard School. St. Stephen and St. Anthony**
665 } **of Padua.** They are hard figures with no great merit about them. By contrast with the Luinis near them they seem to have stamina. It is not so easy for a painter to escape the merely pretty in art.
593. **Lorenzetti, Pietro. Madonna and Child.** What
* a very lovely panel in its colour and its gold work. This is the way an old primitive looks, frame and all, when it has not been tinkered with by restorers and cleaners. Compare it with No. 594 and see the difference. It is a genuine-enough Lorenzetti but by any other name would look just as well.
614. **Lotto, Lorenzo. Madonna, Child, St. John, and a Prophet.** A picture with some fineness of feeling largely expressed in colour. The Madonna is perhaps a little over-done in the sentiment, in the lean of her head; but the children are right enough and the prophet lends a note of colour as of interest to the scene. The shadows have darkened

somewhat but are still luminous. Notice the unusual red of the Madonna's robe.

652. **Luini, Bernardino.** *St. Jerome.* A smooth, clean, sentimental, effeminate St. Jerome with pleasant colour and a handsome landscape. It has no force but there is grace of manner about it. Luini grows wearisome on acquaintance.
659. ——— *Christ Bearing the Cross.* It lacks in spirit. Both the Christ and the Madonna are too soft and weak both mentally and physically. Even the marks of scourging on the body of the Christ is a more or less pretty tattoo that is wholly unconvincing. This is grace carried to excess. It ends in thinness and attenuation.
663. ——— *Marriage of St. Catherine.* The figures are very frail with something of affectation in the St. Catherine and mere prettiness in the Madonna. There is a charming landscape seen through the window. That with the colour and the costumes makes the picture.
625. **Mantegna, Andrea.** *Madonna and Child.* With
* charming sentiment in the little Madonna and a naturalistic touch in the sleeping Child. It is not a great Mantegna but it has charm—something one seldom sees in Mantegna's work. What a handsome under-robe and attractive head-dress the Madonna wears! She is plaintive and touching in sentiment. Somewhat hurt by repainting as you may see in the Madonna's hands.
73. **Maratta, Carlo.** *Portrait of Cardinal Rospigliosi.* A cleverly brushed-in work of considerable value as portraiture though a little savage in its drawing of the nose and unconvincing in the matter of

the figure. It is better than the Sustermans near it (No. 71).

- 617 } **Montagna, Bartolommeo.** *St. Paul and St.*
 618 } *Jerome.* Two excellent figures of sturdy propor-
 * tions and good drawing. The colour, too, is fine
 and also the landscapes. In the *St. Jerome* notice
 the steps and buildings in the background against
 the mountain. What brilliant colour in the *St.*
Paul! Fine panels of much beauty.
579. **Morando, Paolo (Il Cavazzola).** *St. Anthony of*
Padua. A little weak in the characterisation but
 a good decorative panel with its lilies, leaves, fruit,
 and gilded pilasters at the back. Compare it in
 spirit and feeling with the little *Madonna* (N. N.),
 also attributed to Morando. Neither example will
 quite answer for Paolo.
626. **Morone, Domenico, School of.** *Holy Family.*
 It has a suggestion of sky, light, space. The fig-
 ures in the foreground are not very well done but
 are attractive in colour.
583. **Murano, School of.** *Saints.* Half a dozen pan-
 els rightly enough put down to the Muranese School.
 They were probably parts of an altar-piece and show
 good workmanship of a shop kind.
619. — *Madonna and Child.* Its painter had the
 * same master and came from the same school as
 Crivelli. The picture is done with the skill, care,
 and love of rich detail so marked in the descend-
 ants of the Vivarini. The children playing on
 instruments and the arabesque of fruit at the top
 are again like Crivelli's work. The scheme of
 light is, however, somewhat darker than with that
 painter. The *Madonna's* robe is superb in colour,

in pattern, in shadow. And what amazing little angels in church brocades holding up the crown! A fine bit—an excellent panel.

622. ——— *Pietà*. A miniature-like piece with a cold blue robe for the Madonna but with lovely saints and little angels. And notice the dainty landscape. It is merely a note, a suggestion, but better far than the huge, empty canvases which abound on the walls of almost every public gallery.
644. **Oggiono, Marco d'. *St. Sebastian***. A single figure of no great value as religion, history, nature, or art. It has some colour but very little drawing. Such panels hardly add to the value of a collection.
609. **Padua, School of. *St. Bernard of Siena***. A thin, pinched-looking monk quite as likely to have been done in the school of the Vivarini as at Padua. It has considerable merit. The shadows give it snap and life especially in the sleeve and head-dress.
560. **Palma Vecchio. *Half Figure of a Lady***. Palma is possibly somewhere under the surface of this canvas but how far under no one knows. It looks much repainted but has a floral quality about it still. The hair and dress are in a light key. It is hung high (1913).
599. **Palmezzano, Marco. *Annunciation***. Probably a predella panel and not badly done for such a panel. The landscape is very good and the sentiment is effective. It may not be a Marco, but no matter who did it there are depth, space, light, and air in it. See also No. 697 above it—something of similar origin.
603. **Perugino, Pietro. *Madonna, Child, and Two Angels***. A small picture that might pass for pu-

pils' work. There is some variation of the types not characteristic of Perugino. Notice this in the untrue oval of the Madonna's face, the ill-drawn mouth, the flat hair where it meets the brow. The contours of the angel faces are again not Perugino's. The Child is not unlike Lo Spagna. The colour of the blue in the sky is too raw for Perugino. Again it comes nearer to Lo Spagna. The sentiment is Umbrian—that is, rather attenuated and a little weak. Hurt in spots by repainting.

553. **Pirri, Antonio.** *The Visitation.* Small figures under a warm, yellow sky in a serene landscape. The figures are very well drawn and are also good in colour. Hung in a corner where it cannot be seen.

157. **Pollajuolo, Antonio.** *Portrait of a Woman.*
 ** A head of great force in its characterisation and revealing an Italian woman of the Renaissance with truth and power. We feel sure that this is the exact likeness and has not been sacrificed to method or manner or painter's personality. The outline is hard, the head now flat and wanting in depth, the modelling of the face somewhat hurt by much cleaning, the neck and bust again flattened by cleaning; but, in spite of it all, how virile and lifelike it is! What insistence upon the exact fact of the eye, the nose, the lip, the hair, the ear, the back of the neck! And what character as the result of this truth! It is excellent in every way, even decoratively. There is great beauty in the head-dress, the necklace, the green corsage, the pale-blue ground. The portrait is sometimes attributed to Piero della Francesca and to Verrocchio. It cer-

tainly is close to the painter of the portrait of a young woman (No. 1614) in the Berlin Gallery, there attributed to Domenico Veneziano—that is to say, it is near Pollajuolo or Verrocchio but not certainly by either of them. A masterpiece in kind and the chief work in this gallery.

641. **Predis, Ambrogio da.** *Portrait of Francesco Brivio.* The portrait has character and force about it and is a rather good profile though now softened by scumblings of dirty paint. Notice this in the shadow of the figure and in the red coat. Ambrogio was usually much harder in profile than this portrait shows us.
70. **Ribera, Jusefe (Lo Spagnoletto).** *St. Anthony Abbot.* A Ribera with strong modelling in the face and hands. The usual blackness of the shadows with Ribera is present here and perhaps rubbed into the eyes too much.
95. ——— *Portrait of a Missionary.* A full-length of
* an ecclesiastic posed as St. Jerome with the lion. A piece of clear, strong modelling in the head and hands and with fine eyes, brows, and mouth. It is dark in the shadows, as is the habit of the painter, but is impressive in its strength.
473. **Signorelli, Luca.** *The Magdalen.* A very tall, thin figure with small neck and head. It has considerable grace, charm, and sentiment. Signorelli may have done it in his early days but it is more likely the work of some follower. The figures at the back and the landscape, interesting as they are, do not lend support to the Signorelli attribution. But it is very well done.
576. **Sodoma, Il (Giovanni Antonio Bazzi).** *Madonna and Child with Saints.* It is agreeable in colour

and the space is well filled, but the picture can pretend to no great force or originality. The colour is dark with a tendency to sootiness in the shadows.

655. **Solario, Andrea da. *Flight into Egypt*.** A handsome picture especially in the landscape, the distant hills of which are not unlike those in the Charles d'Amboise portrait of the Louvre (No. 1531). The figures are a little soft (even the Joseph), but they make a good group in the landscape and furnish bright colour. The Madonna is constrained in pose and her sharp blue robe is high in key. A good Solario.

653 } ——— ***St. John Baptist and St. Catherine*.** Com-
657 } panion panels hanging near each other. They are both agreeable figure pieces but their chief interest lies in the landscape. Solario was wonderful in his development of this latter feature. He got some notion of it from Venice and yet his landscapes are not Venetian. The St. Catherine is very good in type and colour though injured in the face, neck, and elsewhere. See also No. 658 for comparison with No. 655.

602. ——— ***Madonna and Child*.** This seems to be another version of the Madonna of the Green Cushion in the Louvre (No. 1530). It has been greyed, prettified, and weakened by repainting. Notice the scumble over the landscape seen through the window.

637. ——— ***Ecce Homo*.** A smooth and rather pretty picture not only in surface but in sentiment. The colour is fairly good. On a black ground. See also, on either side of it, Nos. 636 and 638.

591. **Stefano da Zevio. *Hermit Saint*.** A handsome panel in spite of repainting. It is odd but very interesting in the landscape and the foliage.
113. **Tiepolo, Giovanni Domenico. *Madonna in Glory*.** * It has a dark colour scheme though it is true in tone. The characters, especially the kneeling saint in the cowl and the old ecclesiastic in the robe at right, are excellent. The work is easily done and yet truly drawn and the space is well filled. Attributed to Domenico Tiepolo but probably by his father, Giovanni Battista. See also the sketches Nos. 114, 115.
600. **Tura, Cosimo. *A Bishop*.** A sketchy affair of some value as colour though restoration has tried to kill what quality it may have had originally. Unrestored Turas have a different look.
597. **Tura, Cosimo, School of. *Charity*.** This picture belongs to the Ferrarese School of Tura's time but just who did it can hardly be determined. The landscape and the sky follow Tura. The colour is very fine. But there are a roundness and a smoothness about the faces and forms that indicate some less stern and more gracious painter than Tura. Possibly Cossa, the painter of the Autumn at Berlin (No. 115A), comes closer to the painter of this than Tura.
581. **Verrocchio, School of. *Madonna and Child*.** * A handsome work that belongs somewhere in the Florentine School. It was probably done by an eclectic follower who helped himself to Verrocchio, Pollajuolo, Botticelli, and others of the time. The Verrocchio-like angel with the flowers and vase is very lovely. So, too, the Madonna with

the tall figure and the long neck. There is little in common between this picture and No. 157—supposed by some to be a Verrocchio. This is like a Botticini in the landscape, especially in the tree foliage. But it cannot be placed with certainty. It is too soft and pretty for Verrocchio.

589. **Vivarini, Antonio.** *Madonna and Child.* A large and fine example of Muranese art. The Madonna is stiff and wooden but rather grand—in fact, impressive. The robes are heavy but they fall in large, free folds. Back of the ornate throne are two beautiful angels in red with dark wings and jewelled crowns. A very notable performance and one of the gems of this small collection. Somewhat hurt by regilding, perhaps. And the new gilt frame makes the picture look like an old piece of leather. It is possibly not by Antonio Vivarini but belongs in his Muranese School.

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